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On the Origins of the Alphabet:  
The Cycle of Emmer Wheat and Seed/Word Selection  
within the Proto-Sinaitic/Phoenician/Hebrew Alphazodiac  
and the Chinese Lunar Zodiac

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On the Origins of the Alphabet:

The Cycle of Emmer Wheat and Seed/Word Selection  
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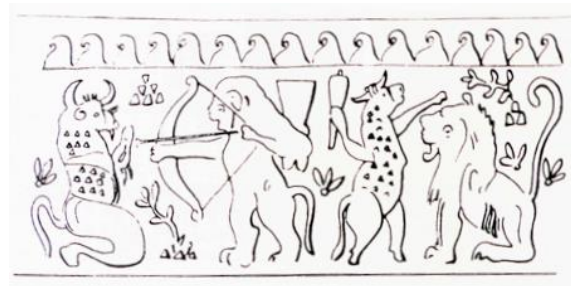
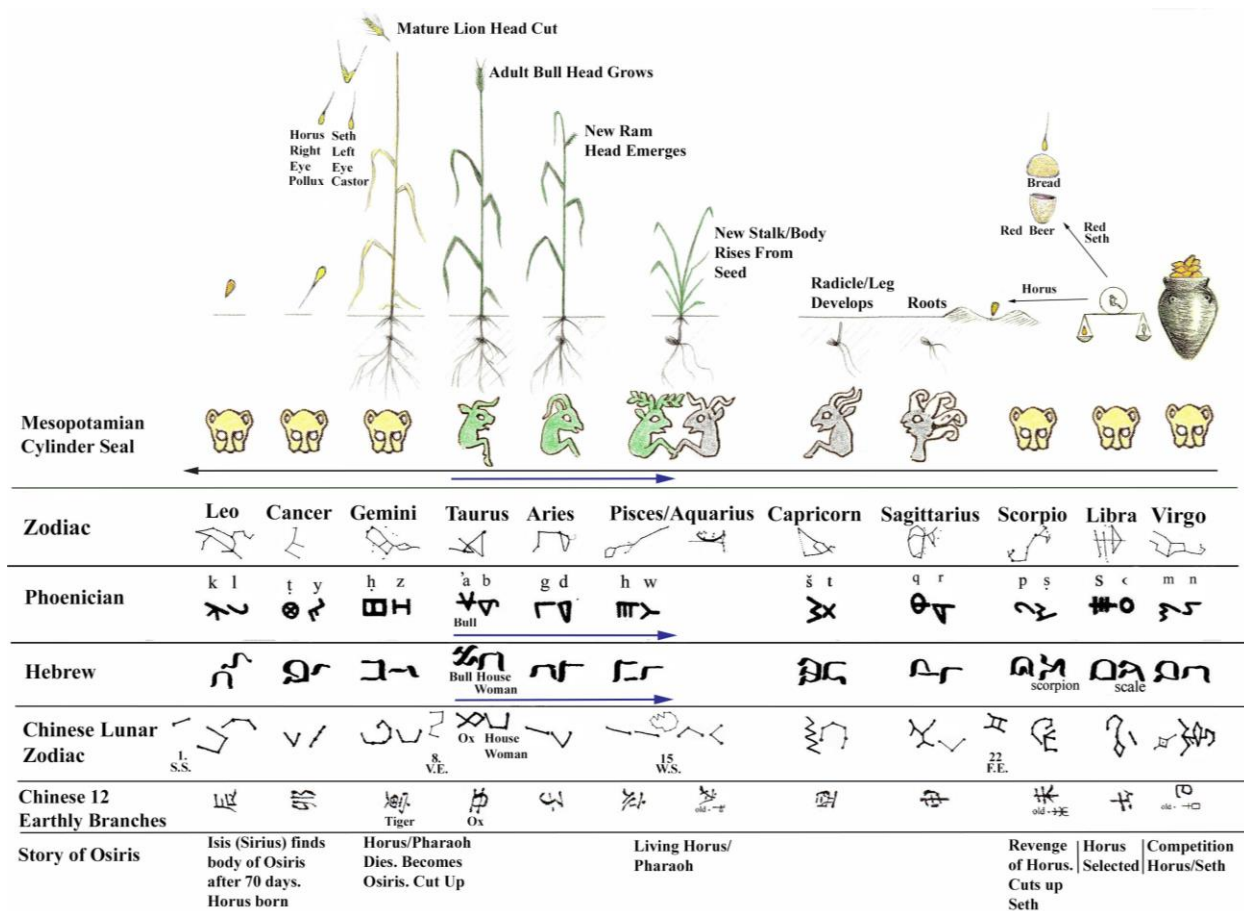
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## ABSTRACT

This paper presents evidence that the Proto-Sinaitic script, the Phoenician twenty-two-letter alphabet (and, by extension, the Chinese twenty-two *ganzhi* and the Chinese twenty-eight-mansion lunar zodiac) are patterned on the solar zodiac and Mesopotamian/Egyptian celestial diagrams, and that these are based on the cultivation cycle of wheat. The evidence shows that the animal figures such as the ram, bull, and lion that are seen in the Mesopotamian cylinder seals, the zodiac, and the Egyptian celestial diagrams symbolize the various stages of the growth of Emmer wheat. A prominent part of the process, selecting seeds for future resowing, corresponds to Word selection (a concept rooted in the Egyptian conflict stories of Horus and Seth). It is also shown that the cycle of wheat was established in the Neolithic and Upper Paleolithic in the idea of the Solar Lion-Lunar Bull Conflict, itself ultimately based on the sun/moon cycle and the mythology of the Great Goddess.



**Figure 1A.** Table showing the stages of wheat and how they correlate to the zodiac, a Mesopotamian cylinder seal, the Phoenician alphabet, the Hebrew alphabet, the Chinese lunar zodiac, the Chinese Earthly Branches, and the story of Osiris and the competition between Horus and Seth (drawing by author). **1B.** Susa cylinder seal found on a large Proto-Elamite clay tablet, 2900 BC. Animal constellations during the Age of Taurus/Leo depicting the winter/northern sky (left) to spring/fall (center) to summer/southern sky (right) and the cycle of wheat. This is an early precursor to the myth of Osiris (image only, Rice, 1998, 108).

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# Introduction

This paper is an update of my previous research, which, like all academic endeavors, is never fixed and definitive. Rather, it is more akin, in my particular case, to the drifting tops of Amleth's dunes — while the fact and shape of the tempest-tossed wheat mounds endure, their linear crests continually shift via the incessant churning of the heavenly mill/north celestial pole and the cosmic sea.

That I resurrect Santillana and Dechend's landmark 1969 *Hamlet's Mill: An Essay Investigating the Origins of Human Knowledge and Its Transmission through Myth* (pp. 14, 146) is imperative. In the same way that those authors found links between myth and the precession, the story of the alphabet is really a story of the precession as well, and, more importantly, a story of the northern lower womb of the Goddess, the southern upper ecliptic and its animal houses/letter couplets, and the cycle of Emmer wheat and seed/Word selection.<sup>1</sup>

Recently, after solving, with a high degree of certainty, the figures of the Mesopotamian and Egyptian celestial diagrams, I discovered more evidence that the Mesopotamians used animal symbols in their cylinder seals to represent the various stages of wheat. This new evidence, in turn, immediately led to the correlation of those animals/stages of wheat with the zodiac, and, thus, by extension, the stages of the seed as the Word in the Phoenician alphazodiac (as seen in the much later Parable of the Sower). After exploring these connections further, I found new evidence connecting the Chinese twenty-two *ganzhi* and the Chinese twenty-eight-mansion lunar zodiac to not only the Egyptian celestial diagrams/calendar (with “sunrise on the summer solstice” being key) but also the fall-to-summer cycle of wheat (and/or rice).

I then found that the Chinese twenty-two *ganzhi* and the twenty-eight-mansion lunar zodiac

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<sup>1</sup> My prior papers equated the circumpolar region with the “upper sky.” However, I’ve come to find that the Egyptians referred to the northern sky, and, hence, northern Egypt, as “lower.” As the womb of the goddess is present there, and as the dark northern sky mirrors the sun’s journey into and below the earth, this makes much more sense. The northern sky’s ties to the lower and hidden/dark womb of the body of the Great Goddess, along with the southern sky’s ties to the upper sunlit body of the goddess, as will be seen, are rooted in the Upper Paleolithic and are prevalent in the figurines and illustrations of the Neolithic.

— both exhibiting a pattern of character/mansion/animal reversals at the solstices, as well as a northern and southern loop that rotates in reverse of the other, with shapes and concepts that are based on the Phoenician — help support and prove my 2009 assertion that the twenty-two-letter Phoenician alphabet is indeed based on the zodiac (see *Sino-Platonic Papers* 196. Hereafter *SPP*).

The twenty-two-letter Phoenician solar alphabet, which, like the light of the sun being contained within, and being born from, the moon, *is a function of* the twenty-eight-day lunar zodiac (this will be discussed in Chapter 3, as well the thirty-letter Ugaritic alphabet, which appears to also contain within it the twenty-two-letter Phoenician solar alphabet). The earlier twenty-two-letter Phoenician solar alphabet (what I call an alphazodiac) also has letter/house reversals at the solstices, as well as a smaller northern circumpolar loop that rotates in opposition to a larger southern ecliptic loop. This, in turn, is based on the still earlier Mesopotamian/Egyptian celestial diagrams, which not only reverse their image at the solstices but also showcase a smaller northern circumpolar loop that rotates in reverse of, and is contained “within,” a larger southern zodiac loop. For instance, in addition to a Susa cylinder seal showing a small northern fall-to-winter reverse loop that is “contained within” a larger southern zodiac, the later Egyptian celestial diagrams, such as Seti 1 and Senemut show, like the still later Phoenician alphazodiac (and the Chinese lunar zodiac and *ganzhi*), a small northern and reverse loop “contained within” a larger southern loop of the houses of the zodiac (this was done in the south-facing celestial diagrams to show the key northern constellations of fall-to-winter that were hidden below the horizon). Thus both the Susa seal and the Egyptian celestial diagrams help to prove that the Phoenician/Hebrew alphazodiac (and by extension, the Chinese lunar zodiac and *ganzhi*) is directly patterned on the Egyptian celestial diagrams.

But, more importantly, I recently discovered strong evidence linking the earlier Proto-Sinaitic script directly to the Egyptian celestial diagrams. I found that the order, shape, and symbolism of the first six Proto-Sinaitic letters not only fit exactly into the same reverse loop/pattern of the first six Phoenician letters (the three northern constellation couplets), but, more importantly, they also illustrate the Egyptian northern high god Anu and his staff/spear initiating the fall start of the cycle of the sun/wheat as shown in the Egyptian celestial diagrams (to be shown/discussed in Chapters, 2, 4, 5, and 6).

I then came to realize that the cycle of wheat, as a function of the much older cycle of the sun/moon, was key. And thus, I decided to, once again, try to reverse engineer the Egyptian/Mesopotamian celestial diagrams, and, thus, work backward through time from the perspective of the wheat cycle to see how the *ganzhi*, alphazodiac, and celestial diagrams were first created, and, more importantly, why.

And as I did this, I noticed that the deeper I plunged into the cosmic ocean of myth and lore, the more I saw connections to the cycle of wheat. Thus, I revisited Santillana/Dechend and realized that the heavenly "mill" that they were writing about was in fact a symbol of the cutting and grinding of wheat that goes back to the simple grinding stones of the Neolithic and beyond. Of course, I had read this previously, but I didn't fully grasp at that time the profound underlying connection between astronomy/precession, myth, and the cycle of Emmer wheat — I had focused only on the larger issue of the axial precession as the mill stone of change, of seasons and world ages, etc. Thus, re-reading *Hamlet's Mill* and looking at Santillana and Dechend's work from a deeper perspective, I realized just how important the ancient cycle of Emmer wheat was that lay just beneath the larger edifice of the mill stone/precession. That is, the Great Bovine (Draco/Ursa Minor/Ursa Major. See *SPP* 219, *SPP* 263, and *SPP* 296) that is seen in many images of the Neolithic and in Mesopotamia/Egypt, is cut up by the north celestial pole, and is, like the Egyptian Osiris, both a bull and wheat (the celestial diagrams such as Rameses II show this link clearly as well). Thus, the image of the wheat (Draco, and its southern counterpart on the ecliptic, Pisces) and its new head/spike (Ursa Minor/Aries) — that rises up in spring to form the dark adult bull's head/spike of wheat (Ursa Major/Taurus) that, in turn, matures into the golden spike of the lion (Anu/Leo) that is harvested in late spring and dies at the summer solstice — is also cut up and resurrected (Osiris) or ground down and eaten (Seth) by the action of the pole or mill stone. In addition to the general seed that will be ground up and turned into red bread and red beer (the red-haired Seth), the new head/spike that emerges from the wheat in the spring contains Horus/new Pharaoh, the son of the cut up/harvested Osiris/wheat/old Pharaoh, whose solar seed (Anu/hawk) will be released/born at the summer solstice and will continue to be eternally resown and eternally resurrected. And critical to this birth, death, and resurrection cycle, as we'll see, is Anu/Sah/Pharaoh's inseminating, propelling, and cutting agency — his staff/spear, which was symbolized by the Pharaoh as his "was" scepter and by the letter couplet "He/Waw" (Pisces).

This cycle of the seed/sun then led me to realize the idea of “seed selection,” which has its roots in the Upper Paleolithic, with the favoring of the eternal sun over the mortal moon (the lion over the bull, light and understanding over darkness and ignorance); I also realized, however, that it directly led to the idea of “word selection” by the select ruling elites. That is, like the sun and select seed (Horus), the select divine and ruling elite/scribes and their names, decrees/laws, stories, etc., would be eternally resurrected after death via their written or “sown” record. The rest of their subjects, with no written/sown record, died like majority of the unsown seed, and, thus, were ground up/cooked in the hell fires of the oven as the bread (Seth) to further serve and nourish Egypt (thus, the fires of the oven and being consumed like the bread most likely influenced the idea of the fires of hell and non-being/non-resurrection). It turns out that this idea of word (and image) selection, like the cycle of wheat before it, also has its roots in the Upper Paleolithic caves of France — notably within the Venus Pendant/Sorcerer’s Panel in Chauvet cave. Regarding the latter, I will present new evidence in this paper that its position next to a northern wall is deliberate, as the image on the pendant in the cave reflects, almost exactly, specific constellations in the circumpolar region of the sky — the womb/cave of the Goddess, with the pendant being a symbol of her umbilical cord/axis mundi that forms a gate to the shaman/initiate below. Those specific constellations, their function/story, and their conserved solar lion-lunar bull pattern, are identical to the later ones found over thirty thousand years later in the Mesopotamian and Egyptian celestial diagrams. Thus, this pendant is the origin and grandfather to them all.

Thus, in considering an upper-to-lower portal between the high gods and the humans below, it turns out that the Phoenician alphazodiac isn’t just based on the older Egyptian patterns that went back to the caves of France, but, like them, it *has a story to tell*. The fall-to-winter reversal of a smaller northern loop within a larger southern loop in both the Egyptian celestial diagrams and the Proto-Sinaitic/Phoenician alphazodiac (and Chinese lunar zodiac and *ganzhi*) is vital, because that small loop is rooted in the small circumpolar region of the northern and lower sky — the dark winter womb of the Goddess, which is merely a nighttime northern reflection of the lower dark soil/caves/horizon of the earth where the royal or elite “select” eternal solar seed is sown in the fall and where the sun dips into in the west. Thus, the fall-to-winter northern loop, hidden below the Primal Horizon, merely highlights and symbolizes the start of the deceased Pharaoh soul’s hidden journey in the fall/west as it dips like

the sun below the horizon and the celestial equator — a dark and hidden journey that was merely mapped onto the Neolithic cycle of the Emmer seed and the Upper Paleolithic cycle of the solar lion/lunar bull. It is only with the rise of the seed/sun/Pharaoh from the dark soil/womb of the Goddess, as the winter wheat breaches the soil, that the full picture and story of the celestial diagrams can be seen and understood (the winter-to-spring-to-summer loop) — thus, the Pharaoh's reversal and turn from the northern sky to the southern sky, where he will join with Re and be reborn and resurrected as the new seed/sun/word at sunrise on the summer solstice.

Ultimately the story of the journey of the Pharaoh's soul as the select seed/sun (Horus/Re, who fused with Osiris in the underworld, the womb of the Goddess) became the story of the Word, his Word. This idea of the select seed as the select Word, as the Word made Flesh, is the genesis of the alphabet/alphazodiac itself. Evidence for this, surprisingly, comes from not only the story of the Black Tortoise (Xuanwu) and from the Chinese lunar zodiac and *ganzhi*, but also from the early development of writing on tortoise shell/ox scapula in China during the Shang dynasty, which I found is directly correlated to the spear of Taiyi (whose tip was the north celestial pole that was positioned within the scapula of the Great Bovine). The spear of Taiyi helps to explain the disappearance of oracle bone script with the Zhou dynasty, as the north celestial pole had left the scapula/body of the Great Bovine by then (which, as explained in *SPP* 219, is why Mithraism was also doomed, as the Great Bovine, Draco/Ursa Major, could be lifted only so high to match the knife/north celestial pole of Mithra). In fact, China is key and helps support and prove that the alphazodiac and the Egyptian celestial diagrams, on a deeper level, actually regard the Word becoming flesh — i.e., Anu's spear tip at the north celestial pole as the point of the reed pen or chisel that sows the Pharaoh's soul as the Word back into the scapula or horizon of the Great Bovine/Goddess (papyrus/tablet), where it then journeys to the northern winter womb of the Goddess Nut to be reborn.

Consequently, as will be demonstrated, the story of the Phoenician alphabet and its small northern loop is really the story of the sacred and select Word travelling from the northern winter womb/soil of the Goddess to the southern ecliptic to be reborn as the sun and select solar seed. And as that sun and seed journeys through the consonants of the twelve houses of the zodiac, forming new and complex words and sentences, the subsequent harvest or reading of them will ensure the nourishment

and increase of the myriad forms of her mortal lunar body and, more importantly, the light, wisdom, and stories contained within her eternal solar mind and soul. *Us*. The Word made flesh.

\* \* \*

The new evidence that I will present in this paper concerning the cycle of wheat, and the evolution of the images and ideas that went along with it via the axial precession, particularly the idea of Word (Logos) selection in the ruling elites, is seminal to the larger and older pattern that I have been attempting to uncover in my previous published work (see *SPP* 296. Also see *SPP* 196, *SPP* 219, *SPP* 246, and *SPP* 263). Accordingly, in the same way that the theory of evolution shows that genes, mutation, and natural selection accounts for the evolution and the diversity of biological life, what my overall work is now attempting to do is to show that the natural cycles of the sun/moon/star patterns (and later, the cycles of wheat and writing), the “mutation” generated via the different world ages caused by the earth’s axial precession, and the “artificial” selection of Word choice, accounted for the evolution of religious (and early political) ideology and written stories in the early Middle East (and its later influence in China). Thus, my work will show not just the elementary ideas retained within the locally inflected sky charts, calendars, and alphabet, but their common source and subsequent evolution in four layers/patterns, which will be discussed in Chapter 7 of this paper:

1. Sun/Moon (Upper Paleolithic)
2. Solar Lion/Lunar Bull (Upper Paleolithic)
3. Solar Seed/Lunar Plant-Seed (Upper Paleolithic/Neolithic)
4. Solar Word/Lunar Page-Word (Historic).

It is my hope that this paper will clearly demonstrate not only that the Proto-Sinaitic script and the Phoenician twenty-two-letter alphabet is patterned on the zodiac and the Mesopotamian/Egyptian celestial diagrams, but also that the zodiac itself, and thus the Proto-Sinaitic script and the Phoenician alphabet, is patterned on the cycle of wheat and seed/Word selection, which, in turn, is patterned on the old Solar Lion-Lunar Bull Conflict, which, in turn, was ultimately based on the sun/moon cycle and its intimate connection to the northern womb of the Great Goddess. The key is demonstrating a clear link between the axial precession and the cycle of the sun/moon/star patterns, the cycle of wheat, and the cycle of writing — all of which are contained within the Middle Eastern Celestial Diagrams and

Egyptian architecture/myths/images/symbols, the Proto-Sinaitic/Phoenician/Hebrew alphabet/alphazodiac, and the Chinese lunar zodiac and *ganzhi*.

As I do not wish to replicate my earlier published work, this paper will present brief updates to that earlier work only as needed. I will, however, include updated diagrams that not only illustrate all the key points but also refer back to my original (and, at times, more detailed) evidence/discussions. My newer evidence, along with my updates, will be presented in the following chapters:

1. The twenty-two-letter Phoenician and Hebrew alphazodiac
2. The Mesopotamian and Egyptian celestial diagrams
3. The Chinese lunar mansions and *ganzhi*, and their connection to the Phoenician alphazodiac and the West
4. The cycle of Emmer wheat within Mesopotamian cylinder seals
5. Seed selection and the conflict between Horus and Seth
6. Additional evidence/discussion (including strong evidence linking the Proto-Sinaitic script to the Phoenician alphazodiac and the earlier Egyptian celestial diagrams, plus new evidence regarding Göbekli Tepe, Stonehenge, and the possible fabrication of evidence in an important book that I referenced in some of my earlier papers)
7. Outline of the paper, showing the precession as a driver in the evolution of the alphabet





# 1.

## The Twenty-two-letter

### Phoenician and Hebrew Alphazodiac

But of all other stupendous inventions, what sublimity of mind must have his who conceived how to communicate his most secret thoughts to any other person, though very far distant either in time or place, speaking with those who are in the Indies, speaking to those who are not yet born, nor shall be this thousand or ten thousand years? And with no greater difficulty than the various arrangement of two dozen little signs upon paper? Let this be the seal of all the admirable inventions of man.

—Galileo

In this chapter, I would like to revisit some of the key points of the twenty-two-letter Phoenician alphabet, and why I feel that it is intimately connected to the zodiac. More specifically, I will discuss the following:

1. Phoenician letter shapes correlate to the zodiac shapes.
2. You do not need to rotate the letters 90 degrees.
3. The letter reversals mirror the solstices.
4. The two loops mirror the northern and southern sky.
5. There is a story to the alphabet.

First, I would also like to point out the important observation that the letter couplets form images that, in many cases, perfectly match their zodiac counterpart. This, combined with their perfect sequencing, seems well beyond coincidence. For instance, the following are the most obvious examples (see Figure 9 for the rest of the couplets):

1. The Phoenician (and Hebrew) letter couplet Aleph/Beth looks like Taurus (it's well established that Aleph comes from a bull's head). Thus, it is from "between" the crescent horns of the bull (Hyades) that the sun is born in the center of the Milky Way on the ecliptic in the flame/Gate of Gemini (the exit from the northern womb of the Goddess/Nut). As will be discussed in Chapter 6, the Phoenician couplet of Aleph/Beth was derived from the Proto-Sinaitic couplet of "Alp/Bayt," which not only symbolizes the southern constellation of Taurus, but, more importantly, symbolizes the northern constellation of the Great Bovine — Ursa Major and Draco. See Figure 2.

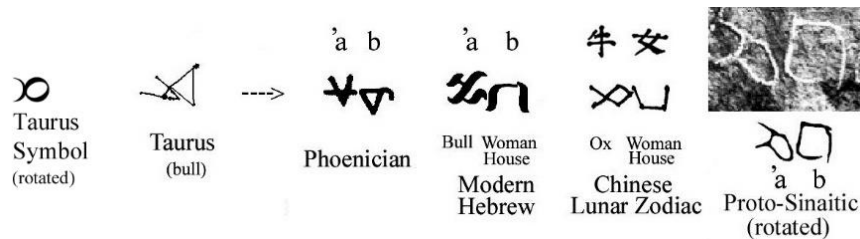


Figure 2. Letter couplet Aleph/Beth as the southern Taurus and the northern Great Bovine (Ursa Major/Draco)

2. The Phoenician (and Hebrew) letter couplet Gimmel/Daleth looks like Aries. The letters, like Aries, face the opposite direction from Taurus. This couplet was derived from the Proto-Sinaitic "Gaml/Dalt," which symbolizes not only Aries, but, more importantly, the northern Ursa Minor, from which it directly took its Proto-Sinaitic shape (note the upturned "Gaml"). Again, this will be discussed in Chapter 6, along with the Proto-Sinaitic northern constellation couplet of "Haw"/"Waw" (the Phoenician southern Pisces and northern Draco/Anu couplet of "He"/"Waw"). See Figure 3.

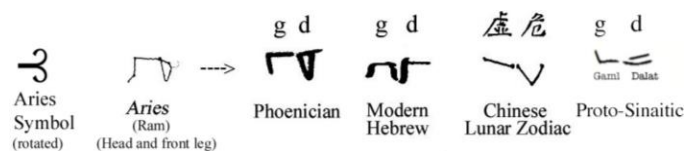


Figure 3. The letter couplet Gimmel/Daleth as the southern Aries and the northern Ursa Minor

3. The Phoenician letter couplet Teth/Yod looks like Cancer and the round shell that protects the seed/sun within it (i.e., the crab in later zodiacs, the scarab beetle in Egypt, and the crocodile in the earlier Egyptian celestial diagrams). But more importantly, that round circle also symbolizes the round shell of the tortoise. In Mesopotamia and early Egypt, Cancer was viewed as a tortoise (Allen, p. 109). This latter fact is vital, as we will see later that it influenced the Chinese *ganzhi*, with Cancer and its "+" symbol being associated with the tortoise, as well as their stories/constellations of the Black Tortoise in both the southern and northern skies. This link between the Phoenician alphazodiac and China will be discussed in Chapter 3. See Figure 4.



Figure 4. The letter couplet Teth/Yod as Cancer

4. The letter couplet Mem/Nun looks like Virgo in both the Phoenician, Proto-sinaitic, and Egyptian Hieratic, from which the letters were derived. Note the head and upturned legs in the Egyptian Hieratic, and the clear figure of a prone woman with legs up and a diamond shape of Spica/seed at her womb in the Chinese lunar mansions. The Virgo symbol is made of an "M" and a fish, with the former coming from the earlier Egyptian symbol for water, and latter coming from the Phoenician "nun" — thus, the Virgo symbol, amazingly, is formed by a combination of "M" and "N," which is not a coincidence (It is also believed to have been derived from the Egyptian Djet, snake, which makes sense, as Virgo is not only the southern counterpart of Draco, the snake, but also because, in China, Virgo is the snake. Furthermore, as we will see later, this same combination of water and a fish is seen in the Upper Paleolithic drawing in Chauvet cave of a watery womb and small fish). Also, and more important, as will be discussed in Chapter 2, Virgo, in addition to being the southern counterpart of Draco, is an avatar of the northern Nut, the Milky Way/celestial Nile, who is not only associated with the water based

Reret/hippopotamus (once again, the “M” as water) but is the feminine aspect of Nu (the added “t”), the primal god of the water. This is why the Egyptian hieroglyphs have many words for water or related to water with both “M/N.” This link to the water is essential for the Goddess, as it is needed to grow the grain (Spica in Virgo/Ursa Minor in Draco/Great Bovine) that is sown in her watery womb. The “M,” which is clearly linked to the symbol of the goddess Virgo, the great mother goddess, is even traced back to the Indo-European root for “mother.” Even the Chinese Great Seal character “mǎ,” which means “horse,” is also used in the character for “mother” and resembles Virgo. This character has not only the “m” sound but also a sprig of wheat (Spica) at her groin; and a head of the goddess that looks like the typical seed with roots that will soon be discussed in Chapter 4. (As will be seen, the focus on Virgo and Spica and the birth of the sun/seed at sunrise on the old summer solstice is crucial, as it not only ends the Neolithic, Mesopotamian, and Egyptian cycle of wheat, but also is the primary focus of the Mesopotamian and Egyptian celestial diagrams, and highlights the start/end of the Chinese lunar zodiac.) As the horse came over with the wheat into China, the horse could have replaced the cow/bull as a symbol of the goddess — such as Hathor or Nut, both of whom have a cow form. (The connection between the cow/bull and wheat will also be discussed in Chapter 4.) Additionally, the Chinese “nǚ” (similar in sound to “Nut”) means “woman.” Thus we see “M/N” again, with ma/nü both meaning a woman in China. See Figure 5.

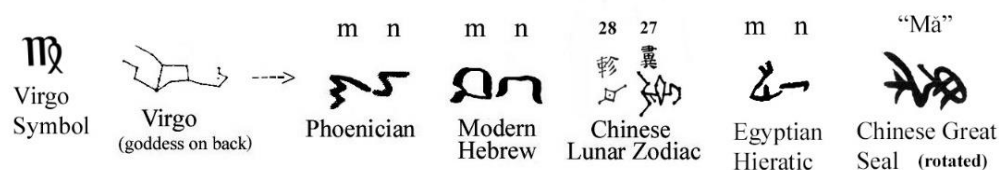


Figure 5. The letter couplet Mem/Nun as Virgo — a woman on her back.

5. The Phoenician letter couplet Ayin/Samekh looks like Libra and contains the image of scales in the Hebrew Ayin. See Figure 6.

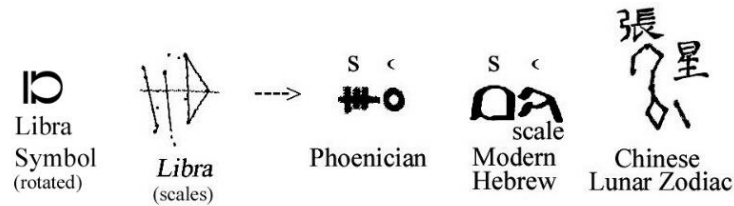


Figure 6. The letter couplet Ayin/Samekh as Libra

6. The Phoenician letter couplet Pe/Sade looks like Scorpio and contains the image of a scorpion in the Hebrew Tsadi. Note the "M" shape of the Phoenician Sade and how it matches the "M" symbol for Scorpio, which also has a scorpion tail. See Figure 7.

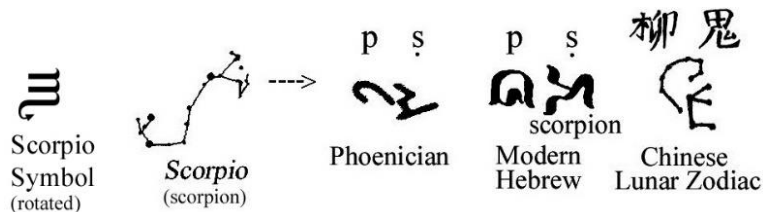


Figure 7. The letter couplet Pe/Sade as Scorpio

7. The Phoenician (and Hebrew) letter couplet Qoph/Res looks like Sagittarius, a bow/arrow. See Figure 8.

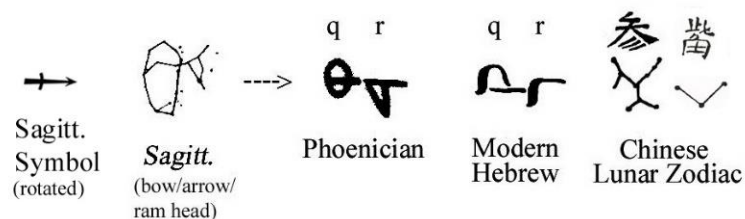


Figure 8. The letter couplet Qoph/Res as the Sagittarius.

As can be seen above, the shapes of many of the letter couplets of the Phoenician and Hebrew alphabets match their zodiac counterparts perfectly.

\* \* \*

Second, it is imperative to point out that you *do not* have to rotate the letters 90 degrees. They were meant to be looked at in a vertical column, which shows not only their correct shapes as constellations, but also that each couplet is in its correct place in sequential order as the sun enters it (except for Gemini/Capricorn, the beginning and end of the large loop, with both — the Gemini Gate/old vernal equinox and the new winter solstice — symbolizing the birth of the sun/Word. That is, both Gemini/Capricorn show their correct shape, but that shape faces the opposite direction, their sunrise or birth position, which might have to do with their orientation's being an artifact of the large/small loop directions and letter reversals at the solstices/ "x." Thus, if there were no letter reversals at the solstices, the large loop would show all the couplets in their sunrise position). This sequential order of the couplets is also seen in the Chinese lunar zodiac, which will be discussed in Chapter 3.

The reason that the alphazodiac is supposed to be viewed vertically is due to the ancients viewing the zodiac as it "entered" the western horizon — which is akin to the stars as seed/Word being sown or written into the Goddess of the Horizon (papyrus/clay/stone, etc.). If one is looking at the constellations of the zodiac as they enter the western horizon, then one does not need to rotate them at all. It's only when the constellations/letter couplets are at their apex in the southern sky that one need rotate the Phoenician letters to match them. Figure 9 shows all the letters of the alphazodiac as they enter the western horizon.

| Phonetic Value | Phoenician Letter | Letter Couplet | Zodiac Constellation | Images found in Egyptian Celestial Diagrams (CD) or Zodiacs (Z) |
|----------------|-------------------|----------------|----------------------|-----------------------------------------------------------------|
| ,              | 𐤀                 | 𐤁              |                      |                                                                 |
| b              | 𐤂                 | 𐤃              | Taurus               | CD, Proto-Sinaitic 'a b'                                        |
| g              | 𐤄                 | 𐤅              | Aries                | CD (Aries)                                                      |
| d              | 𐤆                 | 𐤇              |                      |                                                                 |
| h              | 𐤈                 | 𐤉              | Pisces               | CD, Z (Pisces)                                                  |
| w              | 𐤊                 | 𐤋              |                      |                                                                 |
| z              | 𐤌                 | 𐤍              | Gemini               | CD, Z (Gemini)                                                  |
| h              | 𐤎                 | 𐤏              |                      |                                                                 |
| t              | 𐤐                 | 𐤑              | "X" = Solstice       |                                                                 |
| y              | 𐤒                 | 𐤓              | Cancer               | CD                                                              |
| k              | 𐤔                 | 𐤕              | Leo                  | CD, Z (Leo)                                                     |
| l              | 𐤖                 | 𐤗              |                      |                                                                 |
| m              | 𐤙                 | 𐤚              | Virgo                | CD                                                              |
| n              | 𐤛                 | 𐤜              |                      |                                                                 |
| s              | 𐤞                 | 𐤟              | Libra                | Z (Libra), Z (Libra)                                            |
| ,              | 𐤠                 | 𐤡              |                      |                                                                 |
| p              | 𐤣                 | 𐤤              | Scorpio              | CD, Z (Scorpio)                                                 |
| s              | 𐤥                 | 𐤦              |                      |                                                                 |
| o              | 𐤨                 | 𐤩              | Sagittarius          | Z (Sag), Z (Sag)                                                |
| r              | 𐤫                 | 𐤬              |                      |                                                                 |
| sh/s           | 𐤭                 | 𐤮              | Capricorn            | CD, Z (Capricorn)                                               |
| t              | 𐤱                 | 𐤲              | *"X" = Solstice      |                                                                 |

**Figure 9.** The letter couplets as seen in a vertical column, which is not only how I first noticed them, but also shows that this orientation denotes their vertical placement on the horizon as they set, like the sun, in the west, and are thus written/sown into the goddess as horizon/stone/papyrus. Thus, the letters *do not* need to be rotated to see their proper orientation. Only Capricorn and Gemini, the start and end of the large loop, are shown in their rising or "birth" position in the east, which appears to be just an artifact of the reverse directions of the small and large loops and the letter reversals at the solstices. Note that a letter with an "X" in it denotes a solstice, and thus the reversal of the couplets/houses (image from *SPP* 246, Figure 5A).

\* \* \*

Third, whoever created the pattern behind the letters of the alphazodiac understood its intimate connection to the Egyptian celestial diagrams, which were based on the cycle of the sun (and, as we'll see, the cycle of wheat) that "reversed" direction at the solstices (and thus, the celestial diagram, and the Pharaoh himself, is turned from a northern perspective to a southern one to match the reversal of the direction of the sun at the winter solstice within the northern womb of Nut). This reversal at the solstices is also seen in the couplets of the Ugaritic alphabet, within the mansions of the Chinese lunar zodiac, and within in the characters/houses of the Chinese *ganzhi* (the latter two being based on the Phoenician). The Egyptian celestial diagram reversals, the Ugaritic, and the Chinese lunar zodiac and *ganzhi* reversals will be discussed in Chapters 2 and 3). Thus, the reversal of the sun on the horizon was integrated into the pattern of the alphazodiac: a letter couplet with an "x" in it denotes a solstice from the time the alphazodiac was created, and the five-letter couplets following that "x" are turned around or "reversed" from their original position (just as the sun reverses at its extreme north or south position on the horizon). Thus, six-letter couplets face one way — a winter-to-spring-to-summer perspective — and six-letter couplets face the other way — a summer-to-fall-to-winter perspective — exactly as the sun moves on the horizon.

\* \* \*

Fourth, in regard to the two loops that rotate in reverse of one another, the answer turns out to be quite simple and sublime: the smaller loop is a representation of the circumpolar region of the northern and lower sky. The larger loop is a representation of the ecliptic in the southern and upper sky. Thus, the two skies, the two loops, rotate via the action of the north celestial pole in reverse of the other. This is why the first three houses of the Phoenician alphazodiac rotate backward (the smaller northern loop) and why the rest of the houses (the larger southern loop) move in the same direction as the sun through the houses of the zodiac. It's also important to note that the smaller loop joins the larger loop at two important water and horizon signs that deal with the Egyptian Goddess Nut — the Milky Way (Gemini/Taurus) and Aquarius (Capricorn/Pisces). This joining of the loops at the water/horizon will be discussed further in regard to the "God Boat" in Chapter 4.

Remarkably, and more specifically, as the northern loop of fall-to-winter constellations on the ecliptic cannot be observed when one faces south (as they are hidden beneath the horizon/soil when



one is looking at the established pattern of constellations that are seen in all of the Egyptian celestial diagrams), the Egyptians showed that hidden northern loop in the southern sky via the use of several different techniques. For example (and which will be seen/discussed in detail in Chapter 2), the celestial diagram of Ramses II shows a large bull that symbolizes the Emmer wheat/Osiris from a south facing perspective — however, it includes within it a fall to winter loop of seed entering the soil/horizon that moves in the reverse of the spring-to-summer loop of the new spike/head of wheat that rises up the stalk/leg of the bull as wheat. Another example is seen within the Egyptian celestial diagram of Senemut, which shows in its south panel/sky a fall-to-winter loop that rotates/moves in the reverse of the southern constellations on the ecliptic. What's also remarkable is that the same reverse northern loop in the celestial diagrams highlights the constellations of Taurus, Aries, and Pisces, which are the exact same constellations that move in reverse in not only the Proto-Sinaitic script and the Phoenician alphazodiac, but in an amazing Mesopotamian cylinder seal that correlates those three constellation to the above ground stages of wheat (to be discussed in Chapter 4).

In fact, all of the Egyptian celestial diagrams contain within their southern perspective/loop, a smaller northern loop of fall-to-winter. Thus, the smaller northern loop of fall-to-winter, the important start of the cycle of the wheat and the journey of the Pharaoh's soul, is contained within, and moves in the reverse of, the larger southern loop, and, more importantly, it is seen in the Proto-Sinaitic script and Phoenician alphazodiac and in the later Chinese lunar zodiac and *ganzhi* (the former to be discussed in detail in Chapter 6, and the latter to be discussed in detail in Chapter 3).

But what is key to the reverse rotation of the three constellations in the smaller lower northern loop of the alphazodiac is that they reflect the three main constellations in the lower northern sky of the Egyptian celestial diagrams that are also shown as having a southern counterpart on the upper southern ecliptic. (Seti 1 shows this clearly, and will be discussed in Chapter 2.) That is, Aleph/Beth, which is Taurus, is the upper and southern counterpart to Ursa Major in the northern lower circumpolar region; Gimmel/Daleth, which is Aries, is the upper southern counterpart to the lower northern Ursa Minor; and He/Waw, which is Pisces, is the upper southern counterpart to the lower northern Draco. Those three main northern constellations of Draco, Ursa Minor, and Ursa Major comprise the Great Bovine — the bovine aspect of the ancient and androgynous Great Goddess, and are seen in not only the key images of the Mesopotamian/Egyptian celestial diagrams, but also as key images of the

Neolithic and the Upper Paleolithic (this will be discussed further in Chapter 4. Also see *SPP* 219, *SPP* 263, and *SPP* 296).

Consequently, with the northern sky rotating counterclockwise and the southern sky rotating clockwise, the creator (s) of the alphazodiac wanted to highlight that those first three key letter couplets (Taurus, Aries, Pisces) are associated with the northern circumpolar region of the sky, and, thus, they purposefully had them rotate backward (a fall-to-winter rotation). This backward rotation of the southern Taurus, Aries, and Pisces in the alphazodiac and the Egyptian celestial diagrams matches the backward rotation and sequence of the northern Ursa Major, Ursa Minor, and Draco, thus highlighting the vital start to the wheat cycle, which is fall: a rotation that moves in the northern lower sky from Ursa Major/Meskhetyu (fall) to Ursa Minor to Draco/pole of the ecliptic (winter). As a consequence, you read the first three houses of the Proto-Sinaitic script and the Phoenician alphazodiac in a clockwise manner (a fall-to-winter rotation). This clockwise rotation of the first three houses in the Proto-Sinaitic script and the Phoenician alphazodiac was not only done purposefully to match the reading of their counterparts in the northern sky, but, as mentioned, it highlights the important fall-to-winter rotation of the start of the wheat cycle that is absent from the night sky when looking south from the perspective of the old established horizon (i.e, the fall constellations of Sagittarius/Scorpio are hidden below the earth's horizon in the north). Thus, the fact that the Proto-Sinaitic script and the Phoenician alphazodiac show the reverse rotation from Taurus to Pisces, a linked group of three constellations that move from fall to winter, is vital, for *it mirrors the same linked three constellations in the Egyptian celestial diagrams (the three are attached by cords in Seti 1), as they symbolize a part of the cycle of the death and resurrection of the Pharaoh as mirroring the cycle of the Emmer wheat*. See Figure 10 (and Figure 12B, Figure 45, and Figure 50). Consequently, as will be shown throughout the course of this paper (notably in Chapters 2, 4, 5, and 6), just as the Pharaoh and the Emmer seed enter the earth/soil and die to their old selves, and thus can't be seen, they are symbolically returning back into the womb of the Goddess/Nut (the small fall-to-winter loop of the alphazodiac). But once in the winter womb of the goddess in the northern sky, the Pharaoh reverses direction and faces south. This is why the celestial diagrams, and, by extension, the alphabet, then showcase the southern constellations on the ecliptic and, by extension, the large loop of the alphabet. Thus, like the reversal of the sun at the winter solstice and the wheat in the winter soil (where it rises above the earth as the new plant), the celestial diagrams

show a southern orientation of constellations above the old established horizon, and thus, the normal direction/rotation of the letter couplets of the alphazodiac (additionally, as a marker of the precession and the time the alphazodiac was actually created, the makers of the alphazodiac also reverse the placement of the letters within the letter couplets when they encounter a current solstice). See Figure 10.



As can be seen in Figure 10, when one looks at the picture/orientation of the alphazodiac in the way that its creators wanted the viewer to — that is, in the exact same pattern as the Egyptian celestial diagrams — the pattern/horizon that is depicted in the alphazodiac, with Leo on the horizon in the east and Pisces on the horizon in the west, shows a winter to summer horizon that matches the old winter and summer solstices of the Egyptian "First Time"/Zep Tepi of 4320 BC. Thus, I call this key orientation the "Primal Pattern" and the old established horizon the "Primal Horizon."

The Primal Pattern within the alphazodiac correlates to the time at which the winter solstice was between Pisces/Aquarius, the vernal equinox was between Taurus/Gemini (at its zenith and at its midnight position in the southern sky), the summer solstice was between Leo/Virgo (at its sunrise position), and the fall equinox was at its nadir below the horizon, hidden, between Scorpio/Sagittarius. As will be shown in Chapter 2, this Primal Pattern is a function of the Egyptian celestial diagrams. This Primal Pattern will also be seen in the later Chinese lunar zodiac and *ganzhi* (Chapter 3). As discussed earlier (see *SPP* 196, *SPP* 219, *SPP* 246, *SPP* 263), the equinoxes of the "First Time"/Zep Tepi were located in the center of the Milky Way, the celestial river, and marked the spot in the Goddess (Nut) where she not only swallowed the sun/soul (at Sagittarius/Scorpio), but where she gave birth to it (Taurus/Gemini). Those two spots were also the entrance into and exit from the lower dark waters of the celestial equator.

The Primal Pattern, which is really an updated Neolithic pattern of the cycle of Emmer wheat that was mapped onto the older Upper Paleolithic pattern of the sun/moon (to be discussed in Chapter 4), shows the sun as the seed/Word rising vertically from between the horizontal crescent horns of the lunar bull as the horizon (womb/body of the Goddess). This is seen not only in the sun's rising up from between the horns of Aleph/Hyades in the center of the Milky Way, but also in its rising up from the back of Beth/Taurus on the ecliptic. This, in turn, mirrors Ursa Minor as the sun/seed/Word's rising up vertically from the back of the horizontal Great Bovine (Draco/Ursa Major as the horizontal cow aspect of the Great Goddess), as seen in many Mesopotamian/Egyptian/Neolithic images. More importantly (and germane to this paper), as will be shown in Chapters 2 and 4, it also mirrors the vertical seed rising up from the horizontal soil — i.e., the sun rising up from the horizontal lunar bull/womb in the northern sky to the upper head of the Goddess in the southern.

As pointed out in my earlier work, both equinoxes meet at only one spot on the horizon/body of the Goddess. Thus, like the Neolithic clay vessel that symbolizes the body of the Goddess (see *SPP* 219

and *SPP* 296), there is really only “one” gate, one horizon, one entrance/exit into and out of the womb/vessel of the Goddess — the Gemini Gate. I’ve written extensively about the Gemini Gate and its distinctive “T”/candle shape and its link to not only the entrance to the Duat/heaven. I have emphasized its importance in the “T”/candle shape of many of the Egyptian temples (the “T”/candle shaped word “sa” — “a shrine or sanctuary in which a god or goddess was housed”), its link to Akhet as the double horizon where the sun rises (in hieroglyphs, that means the “Great Door of Heaven,” “The Great Gate,” “The door of sunrise, the last door of the Duat” (see *SPP* 196: 24–33). Even more interestingly, there appears to be a link between the Egyptian hieroglyph “sa,” the Gemini Gate, and the “sa” of Sade and Samek (both of which are the old and new fall equinox — the sowing of the seed), and the Egyptian “Sah” (Orion/Osiris) of the celestial diagrams.

Recently, the link between the letter couplet of Zayin/Heth that makes up Gemini and the Gemini Gate has been strengthened by the research of Seyfzadeh and Schoch. They found a word in the shape of the letter “H” carved on a T-shaped pillar at Göbekli Tepe, and they discovered that the word is Luwian, means “gate,” and closely matches the word for “God.” But more importantly, that word “gate,” used in conjunction with the T-shaped pillar (believed to be a deity) “supports the idea that Göbekli Tepe was in fact a temple complex dedicated to at least one god which formed perhaps a symbolic gateway to the afterlife as well as protecting the still living” (2019: 38). What’s remarkable about this new finding is that the Luwian letter “H”/gate on a T-shaped pillar is a combination that is also found in the Phoenician letter couplet for Gemini: “H” is one of the letters that make up the couplet of Gemini (Zayin/Heth), a constellation that is shown in the “T”/candle shape in Egypt and, as discussed, is also the gate of souls and the divine sun/seed. The opening to the Duat itself, as seen in the candle shape of Gemini in the Egyptian *Book of Gates*, is the flame of the candle, and it is made up of the circular body of Osiris (see *SPP* 196: Figure 15). That entrance to the Duat is in the center of the Milky Way on the ecliptic, the exact spot from which, Santillana and Dechend state, the ancients believed the sun was born (1969: 245–246). The link between the pillars of Göbekli Tepe and Gemini and the cycle of wheat will be discussed further in Chapter 6.

The Gemini Gate is thus the one entrance/exit into the womb of the Goddess/Duat, and it is exactly where the two loops of the alphazodiac join — hence the “uniting” of the upper with the lower, the northern with the southern, the Duat with the rising sun on the ecliptic, the descending soul of the

Pharaoh with Re. As will be shown and discussed in Chapter 2, this uniting of the northern lower to the southern upper is the ultimate perspective that the Egyptian celestial diagrams convey, with the deceased Pharaoh reaching the northern winter womb of Nut, turning, and looking south — thus merging both lower and upper skies, like Egypt itself, into one coherent and unified image.

Last, and more important, there is a story that lies behind the pattern of the alphabet: the Phoenician alphabet is more than just a pattern that mimics the north/south reversals of the Egyptian celestial diagrams — *it is a repository and the end result of thousands of years of theological conceptualizing and story telling*. That is, the story of the alphabet really begins in the Upper Paleolithic caves of Europe, with our early ancestors' quest to understand the nature of our thought, our soul, and the survival of that soul after death. It began with the sun's symbolizing the head of the Great Goddess. And, just as the sun rose unchanged the next day from the dark earth, her consciousness, thoughts, and wisdom, indeed her soul, were seen to rise unchanged from her womb/head as well. (The dual nature of the womb as head is seen in many Neolithic goddess images that reverse the direction of her body. See *SPP* 219 and *SPP* 296.) That unchanging and eternal aspect of the sun and the consciousness/soul of the Goddess was, by extension, seen as characteristic of humans themselves. Humans not only understood that their own bodies were merely earthen extensions of the body of the Goddess, but also intimately understood that, just as their own speech and images would survive their own deaths (i.e., would set into and rise unchanged from others' bodies), their own thoughts and consciousness/soul, which were merely an extension and function of the eternal Goddess's own consciousness/soul, must also survive. This idea must have been reinforced by the observation that the seed from the spike or head of the wheat was continually being resown and eternally rose from the earth like the sun/head of the Goddess from her womb. (This belief undoubtedly sparked the skull cults of the Neolithic).

The eternal resurrection of the unchanging sun then led to the idea of the written word — an extension of the spoken word and drawn image — likewise being sown like the seed and eternally rising with its harvest in the sacred light of understanding. It carried within it not only the bounty of the unaltered thoughts and consciousness of its former author, or father/mother, but also the bounty of the unaltered thoughts and consciousness of divinity itself. Thus, like the head of the Goddess, the sun on the horizon, the seed within the soil, the sacred thoughts and consciousness within a human head would continue to survive the death of the body via the act of sowing and harvesting the divine Word.

Hence, if we shift our consciousness a bit and really contemplate the origins of the alphabet — “the various arrangement of two dozen little signs upon paper,” as Galileo put it — we can step back tens of thousands of years to a time and place (such as Chauvet Cave) when humans first contemplated the various arrangements of their own thoughts as an extension and function of the eternal and unchanging thoughts within the light of divinity itself. The effect turned out to be enlightening. Sacred. Hence, a rise in understanding.

The alphabet is thus, fundamentally, a story about the Goddess. Her story. And, by assimilation, it becomes our own. That is, each of the twenty-two letters of the Phoenician alphabet are the consonants, the vessels, that contain within them the light and wisdom (sun) and nourishment (seed) within the breath, the vowel, of the Goddess. And just as the sun and seed are sown into the soil in the fall, that light and understanding within each of us, as a function of a higher sacred understanding, can also be sown into the soil or womb of the papyrus, vellum, paper, marble, or ear of the other, where it will be harvested and rise once again in the light of its being understood to be resown again and again and yet again. This is what drove the priests and elites in the historical and pre-historical eras. But with the democratization of religion and the rise of the widespread use of writing, particularly when the alphabet came into existence, it lost its exclusivity, and, hence, its sacred power. And over time, the secret and driving force behind those twenty-two letters was ignored and/or ultimately lost — until now.

In conclusion, I assert that all of the points I just discussed do not arise from one huge coincidence (particularly all of the extensive correlations between the letter couplets and the zodiac). Instead, the repeated (almost fractal) patterns and forms, associative detail, and ancient astrotheology contained within the alphazodiac strikes one forcefully as having being beautifully constructed via intelligent design. Thus, considering all of the wonderful repeating elements retained with the alphazodiac, I don't see the pattern within the Proto-Sinaitic, Phoenician, and Hebrew alphazodiacs as being too complex or having too many special rules, as one commentator suggested, but rather, I see it as merely the natural and beautiful extension of its primary source — the Egyptian celestial diagrams and their wonderful and very ancient story of the resurrection of the sun/seed from the horizon/womb of the Goddess.



In fact, it is the almost unyielding and conserved intrinsic features of the Paleolithic and Neolithic images and sculptures of the Goddess that has proven to be so essential in deciphering the later Mesopotamian and Egyptian celestial diagrams — and thus, by extension, the alphazodiac.

## 2.

## Updates to Mesopotamian and Egyptian Celestial Diagrams

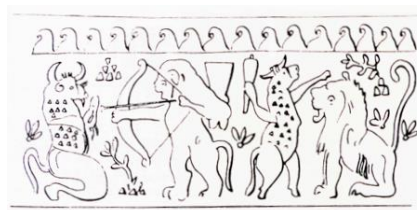
In this chapter, I'll discuss important updates to the Mesopotamian celestial diagrams (from cylinder seals) and the later Egyptian celestial diagrams, which consequently provided the template for the Phoenician alphazodiac. But more importantly, as the Egyptian celestial diagrams and the Phoenician alphazodiac influenced the later Chinese lunar zodiac and *ganzhi*, I will first need to show and discuss the Mesopotamian and Egyptian celestial diagrams for the reader to follow and understand the many correlations seen between the two in the later Chinese records.

### 2.1 MESOPOTAMIAN CELESTIAL DIAGRAMS

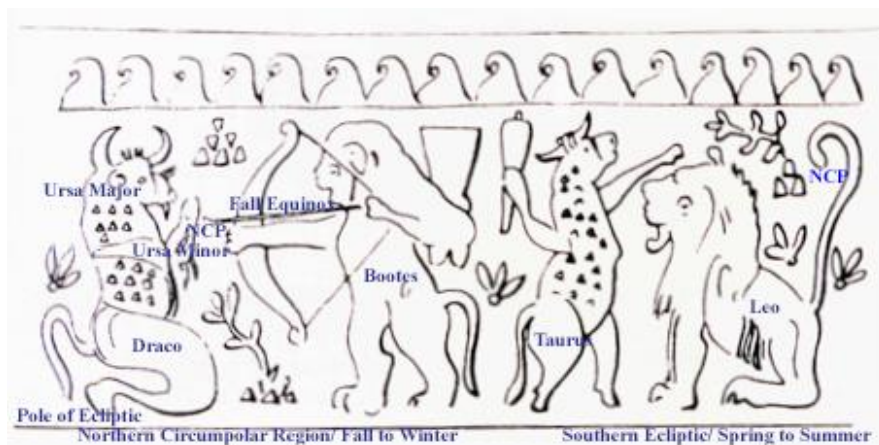
In previous papers (*SPP* 219, *SPP* 263, and *SPP* 296), I discussed a cylinder seal from Susa (dated 2900 BC) that I feel is the precursor to the later Egyptian celestial diagrams. The overall thematic arc of the seal shows not only the cycle of the sun via the four seasons (i.e., its fall descent into the winter crescent womb/horizon of the bovine/Goddess in the northern sky, its spring birth as the ram/calf/head of the Goddess, its late spring death as her mature solar lion/head on the ecliptic in the southern sky, and its summer solstice death/rebirth), but also, more importantly, it shows, as a function of those ancient cycles, the birth of the Emmer wheat and, via seed selection, its eternal resurrection (this latter aspect of the seed will be discussed in Chapter 4). Thus, the different animal figures on the Susa seal are really just different stages in time of the “one” sun/seed (this will also be seen to be true when we look at other celestial diagrams in this chapter, and particularly when we look at the Mesopotamian “God Boat” in Chapter 4, with its direct link to the cycle of wheat and the “one” select seed that gives birth to a new plant/bull). Thus, this lion/bull pattern goes back to the Upper Paleolithic and is really just an overlay

of the phases of the moon and the ancient Solar Lion-Lunar Bull Conflict, with the new moon as the crescent bull/womb of the Goddess in the northern lower sky, and the full moon as the lion/sun/head of the Goddess in the southern upper sky. (Chapter 4 will show this in more detail.)

I've recently understood this seal to represent two interconnected north and south animal "couplets." The first animal couplet is a depiction of fall and winter, and it represents the circumpolar region in the lower or northern sky; the second animal couplet is a depiction of spring and summer, and it represents the ecliptic in the upper or southern sky (it's important to point out that this division of the sky into a northern or lower half and a southern or upper half is common, as will be seen, in the many images presented in this paper). But even though one animal couplet represents the northern sky, it also, simultaneously, represents its counterpart on the ecliptic. See Figure 11.



A.



B.

**Figure 11.** A. Susa cylinder seal (2900 BC) (Rice, p.108) B. Susa cylinder seal with labels that correlate the animals with their respective constellations in both the northern and southern sky.

As the animals represent constellations that the sun passes through, the direction that they face indicates the direction of the sun. A reversal of the sun on the horizon at the solstices is therefore seen in the reverse direction of the animals as well — fall and winter face the same direction, and spring and summer face the same (opposite) direction. This can be seen with the lion, which is the summer solstice (Leo) in the southern sky. It faces the same direction as the small lion cub, which is the fall equinox (Boötes) in the northern sky (the northern counterpart to Scorpio in the southern). The large bovine with its calf is the winter solstice (Draco/Ursa Major as the bovine and Ursa Minor as the calf) in the northern sky (the northern counterpart to Aquarius, the winter solstice, in the southern sky). Note that the large bovine faces the large lion at either end, as the solstices are opposite one another. The opposition of figures representing the different direction of the sun on the horizon is even seen a few thousand years later in the zodiac of Denderah, which will be discussed further in Chapter 3.

To begin, note that the first couplet (at the viewer's left) depicts the northern circumpolar sky. But more importantly, note that the sequence starts with fall and the seed being sown into the soil (this fall starting point, as mentioned earlier, is vital, as the later Egyptians also use it to start their wheat cycle, and hence, their celestial diagrams. In turn, the Phoenician alphazodiac starts with a fall rotation to winter, which is why the first six letters go backward towards the old winter solstice). Thus the first step of the diagram shows a small lion (an early version of the solar hawk-headed Anu of Egypt), Boötes, shooting an arrow from his arm/front leg that is shaped like a phallus and scrotum. Thus, the god seeds the womb from his own arm/leg (the equivalent of a human arm that writes/sows the Word into the soil/womb of the page). That arrow of the lion cub is the fall equinox, whose tip is the north celestial pole. As will be seen throughout the course of this paper, the leg of that animal, its raised arm, in an act of sowing/writing/drawing the Word, is an extension of the primal spout or leg of the northern dipper, which seeds its cup/head/womb. This link between the arm/leg/hand as the phallus/plow and the fall equinox, whose tip is the north celestial pole, will be shown to go back thirty-four thousand years ago to Chauvet Cave in France.

Attached to the arm of the lion cub is a quiver that contains the arrows (the bow and arrow comes down from an earlier age when the fall equinox was in Sagittarius in the southern sky and in Hercules in the northern sky). As a reminder, the lion cub is really only the “one” select sun (seed/Word)

that will give birth to, and form all the other, figures in the diagram, which are all just different stages in its eternal cycle.

The second half of the northern couplet depicts the Goddess in her bovine form. She is composed of three constellations: Ursa Major, her head, which has seven triangular stars within it; Draco, her body, which has nine triangular stars within it; and Ursa Minor, the small triangular calf at her center — whose shape is, vitally, the arrow head or seed of the arrow/arm of the lion cub. Thus, Ursa Minor is an extension of the arm/leg of the cub and will become the new arm/leg of the Goddess. This is why she does not have an arm/leg — Ursa Minor, as the newborn sun/seed, *is* her new leg/arm/stalk that will grow up and out of her lunar crescent body/womb to form the new body of the new bull/wheat, and, more importantly, her new solar head/spike (which will be discussed further in Chapter 4). This growth outward is akin to the crescent new moon, the bull calf, waxing and transforming into the full moon, the adult lion/sun. Thus, again, it's important to point out that the four different animals are really just four different aspects of the one Goddess. That is, what this cylinder seal is attempting to show is that the four different depictions of the lion and bull are really just the four different stages of the cycle of the sun/moon (and the wheat, which will be discussed in Chapter 4) — i.e., the historic cycle of the Word was mapped onto the Neolithic cycle of wheat, which in turn, was mapped onto the old Upper Paleolithic cycle of the sun and moon, with the eternal circular sun as symbolizing the full moon and head of the Goddess that rises up from, is transformed from, her mortal lunar crescent body/womb — the new moon. That is, the left side, the northern and winter side, symbolizes the new moon (represented by the dark vertical adult bovine), and the right side, the southern and summer side, symbolizes the full moon (represented by the adult golden lion, the sun). Also note that the bow of the lion cub also forms the waning moon — the crescent fall moon that wanes into the dark of winter and new moon.

Thus, the winter and north position of the Great Bovine at the far left is really a depiction of the Great Goddess, whose representation as her northern and lower winter womb goes back thousands of years to the caves of France (to be discussed in Chapter 4). Here, as with the bovine at Chauvet Cave, she is shown in a vertical position, not her usual horizontal position as the horizon/bovine. This vertical position not only matches the vertical direction of Draco/Ursa Major that culminates with the lion/Leo

at its zenith in the southern sky, but, more importantly, it represents the vertical position of humans and wheat — *both 90-degree extensions of her horizontal body*.

Furthermore, note that both her lower leg and tail point down to a single spot — the pole of the ecliptic, from which the north celestial pole (NCP), the tip of the lion cub's arrow, rotates around via the precession (1 degree=72 years). The foot of the Great Bovine at the pole of the ecliptic matches the foot at the pole of the ecliptic of the lunar bull and the foot at the pole of the ecliptic of the later solar Egyptian Anu, as well as the still later foot at the pole of the ecliptic of the solar Mithras in the Roman Tauroctony (with the hand and knife of Mithras marking the very high NCP at the raised neck of the bull/wheat. That hand and knife of Mithras is a later reflection of the hand/knife/NCP of the northern Egyptian Reret and the tip of the northern Anu's staff, which, in turn are a later reflection of the fall arrow of the northern Susa lion cub in Figure 11. That, in turn, is a much later reflection of the fall arrow of Sagittarius/Hercules in the ancient images on northern walls seen in Shrine F.V.1 at Catalhoyuk in the Neolithic, which appear to be influenced by the hand of the bull god at the NCP seen on northern walls in Lascaux and Chauvet. See *SPP* 219 and *SPP* 263 for Mithras, Shrine F.V.1, and Lascaux. Chauvet will be shown in Chapter 4).

Another interesting feature of the Great Bovine/Goddess is her aspect as the horizon (womb) that takes in and gives birth to her head as the sun/seed/Word. As she sits in the winter position, Aquarius, she symbolizes the Mesopotamian “God Boat” (which will be discussed in Chapter 4). This winter position of the Goddess and her womb is really a function of the placement of the winter colure. That is, the winter colure runs from the NCP backward into and through her body, passing through the pole of the ecliptic within her lower and back side — her womb. This is why the later scene of Reret/Anu/Meskhetyu (Draco/Boötes/Ursa Major) in the long zodiac in the hypostyle hall of Denderah is shown as the winter solstice, between Capricorn and Sagittarius (see Lull and Belmonte 2009: 184, Figure 6.20). It is also the reason the circular zodiac of Denderah has the northern circumpolar region exactly centered at the womb of Nut, whose long body is stretched out alongside it (the Egyptian celestial diagrams of Rameses VI and VII also show the northern circumpolar region of the sky contained within the center/womb of Nut).

Furthermore, regarding the lowered tail of the Great Bovine/Goddess that points to the pole of the ecliptic, like the stalk of wheat that rises up from the seed, that tail (and leg) symbolizes the journey

of the sun from the lower northern sky, womb, to the upper southern sky, head (that is, the sun, like the new body/head of wheat, will rise from the lower to the upper). Thus, the vertical Great Bovine/Goddess is shown, like the vertical wheat rising next to it, rising up from its stalk/leg/tail from the seed from the soil/womb/pole of the ecliptic. (The bull as the wheat, is key, which will be seen even more clearly in the celestial diagram of Ramses II, where the bull is the wheat/Osiris.) This lower tail of the Great Bovine/Goddess forms a counterpoint to the raised tail of the solar lion/Leo in the southern sky, because the raised tail indicates a movement of the sun/seed from the southern upper sky to the lower northern womb, culminating as the arrow point of the lion cub at the NCP. As the raised tail of the lion is also the tail of Leo, that tail is symbolic of its phallus/plow/pen that will sow its seed down into the body/horizon of Virgo, who is the southern representation of the Great Bovine/Goddess. As will be shown in Chapter 4, the vertical raised tail is symbolic of the awn of the seed, which points skyward just before the harvest. This vertical/raised tail as a phallus/plow is also seen in the later Egyptian depiction of Anu and his spear, the Chinese Taiyi, and in the vertical phallus of the dead and horizontal Osiris (as the cut up bull/wheat lying on a lion/Leo couch) seeding the womb of Isis, who, in the form of a flying kite, takes in that seed at the summer solstice in order to give birth to Horace as the new Pharaoh/sun/wheat.

Thus, the second couplet in the Susa seal shows a spring-to-summer cycle of the sun/seed (the harvest, which will be discussed in more detail in Chapter 4). Note, however, that, unlike the northern sky, the southern is shown in reverse, with the positions of Taurus and Leo switched. That is, as a couplet, Leo is on the right of Taurus, which is the exact opposite that they should be on the ecliptic (i.e., if the viewer faces south and looks at Leo at its zenith in the south, Taurus will be on the viewer's left on the western horizon). This normal order of fall-to-winter and the northern sky and the reverse order of spring-to-summer in the southern sky is a key feature of the later Egyptian celestial diagrams and will be discussed shortly.

As the calf grows and matures, its head as the new sun/seed is born on the southern ecliptic in the form of Taurus. Note the many triangular stars/seeds in its upper body (the new head/spike of wheat). Its posture mimics the upraised arm of Orion, which symbolizes an earlier version of the story of Seth, Osiris, and Horus as the contending seeds of Emmer wheat that will rule in Egypt (to be discussed in Chapter 5). That upraised arm and club of Orion at the Gemini Gate (between Taurus and Gemini in the center of the Milky Way) not only symbolizes the battle of which seed/sun will prevail

and rule (i.e., either the mortal Castor or the immortal Pollux), but also symbolizes the ancient birth of the sun/head/seed and the “Word” (as the hand that sows/writes it) on the horizon (the later Egyptian Akhet) that goes back to the hand of the bovine on the NCP just under the womb of the Goddess at Chauvet. This birth and emergence of the sun/seed from the raised hand will also be seen to be a key feature in the Neolithic figures of the Goddess, with her raised arm touching her head, which defines the movement of the sun from spring (upper body) to summer (her head). Her other, lowered hand touches her groin, representing the movement of the sun from fall (upper body) to winter (womb) (see *SPP* 219 and *SPP* 263). It can also be seen in other Mesopotamian cylinder seals, and in the earlier Shrine A.VI.6 and Shrine F.V.1 at Catalhoyuk, with the latter showing Orion, in the southern winter solstice position/wall, raising his arms to accept the approaching new head/spike of wheat (both of these will be discussed later). This raised arm at the Gemini Gate seemed to have also inspired the later stories/images of the sun’s placement at that exact spot (such as Prometheus, who stole the fire/seed of heaven at the Gemini Gate and paid the price, as did Seth).

Thus, the Susa seal shows that, just as Seth strikes down Osiris and pays the price through the revenge of Horus, who is Osiris’s selected son/sun, Taurus as the young dark adult bull (Seth) strikes down the mature golden solar lion/seed at the harvest (Osiris) at the summer solstice to end the cycle. Yet the solar lion cub, as the new sun/seed (Horus), prevails at the summer solstice and is seen sowing his select solar seed at fall to begin a new cycle. This Susa seal is thus a precursor to Horus/Pharaoh being born at the sunrise on the summer solstice, the end of the wheat cycle and the start of the new year, which influenced the later Chinese lunar zodiac, which also begins on the old summer solstice.) Hence, the lion cub, as the harvested offspring of the mature adult solar lion, will be eternally resown as the sun and will give rise to a new lunar bovine body/crescent moon, which in turn, will give rise to another mature solar lion/head/full moon. The rivalry between the two sons/suns/seeds is why the two equinoxes, fall and spring, are centered in the cylinder seal — the horizon of the Goddess. But though there’s a clear rivalry between the solar lion-lunar bull, it’s important to reiterate that they are both one unit, one cycle, like the light of the sun contained within the phases of moon, or the seed of the spike/head contained within the body of the plant, or the Word or vowel/breath of understanding contained within the consonant and body of the paper/stone tablet. They differ merely in that they showcase different stages of that cycle, with its accompanying focus on the rising light and its



understanding that the sun/seed/head/Word eventually prevails over the darkness of the crescent moon/body.

Last, the older Susa seal not only shows two "couplets" that depict the northern and southern skies and the four seasons, but more importantly, it contains within it a northern loop (fall to winter) that is shown in reverse of a southern loop (spring to summer). That is, fall to winter is moving right to left, and spring to summer is moving left to right. But what is vital about this is that the northern loop is contained "within" the larger zodiac as a whole. That is, the northern loop of fall to winter also symbolizes the fall constellation of Scorpio and the winter constellation of Aquarius. This containment of a reverse northern fall-to-winter loop within the larger southern zodiac loop, as previously mentioned, is key, and it is not only seen in the later Egyptian celestial diagrams, but also is seen in the Phoenician alphazodiac and the Chinese lunar zodiac and *ganzhi* as well.

In Chapter 4, I will expand and elaborate on the Neolithic Emmer wheat cycle that is also shown in the Susa cylinder seal and discuss its relationship to the celestial diagrams. But I would first like to give a quick summary of, and show updates to, the later Egyptian celestial diagrams, which are patterned on the older Mesopotamian celestial diagrams such as the Susa seal.

## 2.2 EGYPTIAN CELESTIAL DIAGRAMS

Like the Mesopotamians, the Egyptians divided each celestial diagram into a distinct northern or lower sky and a distinct southern or upper sky, the northern side symbolizing the dark or new moon (the mortal womb or body of the Goddess) and the southern side symbolizing the full moon or the sun (the eternal head or seed/Word of the Goddess). However, the two skies are intimately connected via the four colures, the Milky Way, and the journey of the sun/seed/soul from the fall soil/tomb to its birth in the spring as a new head/spike of wheat to its death/rebirth at the summer solstice, and the two skies are shown (similarly to the older Susa seal) as a single composite image and story of the birth of the sun/seed. Unlike the Mesopotamians, however, *most of the Egyptian celestial diagrams show a singular perspective of both skies from the point of view of the Pharaoh, sitting within the womb of Nut in the northern circumpolar region, looking south* (which is akin to his sitting in the constellation Leo in the north). Thus, like the stopping and reversing of the sun on the horizon, the Pharaoh reverses direction

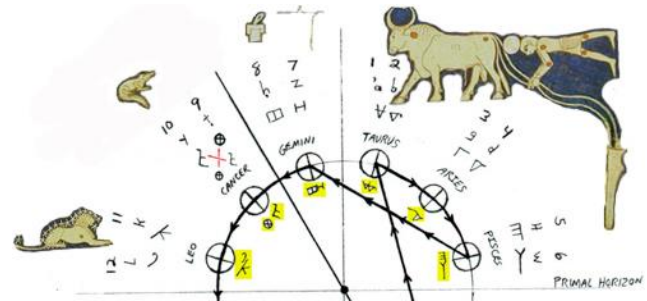
from a winter/midnight position in the north to a southern sunrise position of the summer solstice on the eastern horizon. As mentioned earlier, this reversal of the Pharaoh from north to south gives him a view of the Primal Pattern/Primal Horizon, with the fall-to-winter constellations hidden below the horizon/soil (which technically, he is in, because below the soil/horizon is the northern sky, the womb of Nut). Thus, the fall-to-winter cycle of the seed/soul is absent from view (it is also not necessary at this point, as he has already completed that cycle); however, the Egyptians show it in the southern sky via several techniques that I will go through as I discuss several important celestial diagrams. There are exceptions to this one north/south composite image, with the celestial diagram of Ramses VII showing a separate spring and fall image, and the celestial diagram of Senenmut showing a separate south panel/sky and a separate north panel/sky (with the north sky showing, as do all the others, a composite image of both the north and south skies).

It is also important to point out that most of the Egyptian celestial diagrams are horizontally flipped from their normal perspective (i.e., normally Draco/Ursa Minor/Ursa Major are parallel with the horizon and are facing Leo, who is sitting on the eastern horizon). I believe that the diagrams were purposefully reversed/flipped, as just discussed, to show the Pharaoh looking south. This is why the zodiac of Denderah is shown in a normal orientation with Reret facing summer (the Egyptians actually skewed it a bit so to have her face the new summer solstice in Gemini, instead of facing Leo on the horizon as it would be in its true and correct orientation). As the zodiac of Denderah is on a ceiling above ground in a temple — not in a tomb, which is symbolic of being within the earth/northern sky — it is merely showing the sky as it normally appears, and thus, it is not showcasing the journey and final perspective of the Pharaoh.

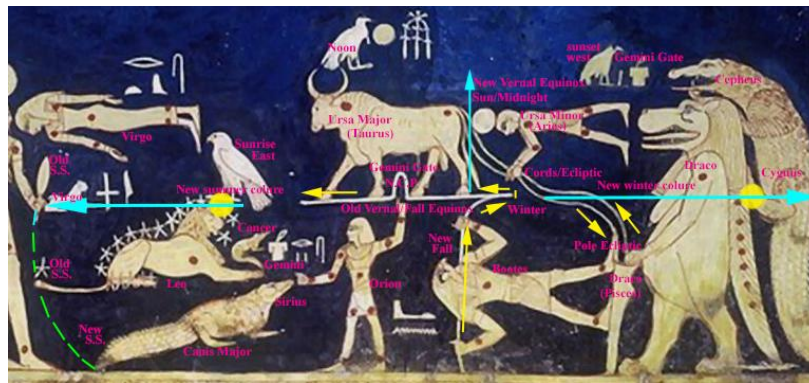
Thus, this final perspective of the Pharaoh at sunrise on the summer solstice shows the Gemini Gate (Gemini/Taurus) at its zenith in the southern sky, with Orion just below it. At first glance, when looking at most of the Egyptian celestial diagrams, such as Seti 1, and with a north facing perspective, it appears that Leo is sitting on the western horizon, with Reret/Hippopotamus's back to the east. But that's not correct, Leo is really in the east. See Figure 12A.



A.



B.



C.

**Figure 12A.** Seti 1 celestial diagram (1279 BC) (image from Wikipedia). **B.** Seti 1 figures of Leo, Cancer, Gemini, Taurus/Ursa Major, Aries/Ursa Minor, and Pisces/Draco and their respective Phoenician alphazodiac couplets. Note how the three southern/northern constellations of Taurus/Ursa Major, Aries/Ursa Minor, and Pisces/Draco are all linked by cords and a reversal of direction. **C.** Seti 1 with labels. This shows the Primal Pattern/Primal Horizon: a winter (at the viewer's right)-to-summer (viewer's left) horizon, with the fall/spring equinoxes in the center, all correlated to not only the Egyptian "First Time"/Zep Tepi of 4320 BC, but also showing their current time/colures. Note the large yellow spots that mark the two solstices. The summer solstice colure of 1279 BC points to a spot just over the head of Leo (thus, it is technically in Cancer). The winter solstice colure points to the leg of the crocodile/the arm of Cygnus. If you follow the staff of Anu, it gives each of the four current colures, as well as the fall, spring, and summer colures of 4320 BC, when the sun (Ursa Minor) was born on the ecliptic in the center of the Milky Way between Gemini and Taurus (the large upward bump in Anu's spear). It is also the spot at which the new head of wheat emerges in Spring.

In the same way that the Emperor of China and the high gods sat in the imperial chariot, Ursa Major, which looked down on and regulated the four regions, the Pharaoh sat behind the north celestial pole and looked down and toward the south. And as he did this, he would see Leo sitting on the eastern horizon; Orion/Sah and Gemini/Taurus sitting up high at their zenith in the south; and Reret's back, which would be just in front of him, would be sitting to the west, with the winter solstice colure running perpendicular through it (that spot behind the pole is also equivalent to the Gemini Gate, the old vernal equinox — the exit from the Egyptian Duat/Heaven. This spot, the Gemini Gate, is shown exactly at the center of Seti 1 — the center bump in the long curved staff of Anu that is just below the center of the bull/Ursa major/Meskhetyu).

But more important, the Pharaoh seated at the pole and looking south would notice that Ursa Major (bull/Meskhetyu) was overlaid onto Taurus, its southern counterpart, at top center). Ursa Minor (floating boy) was overlaid onto Aries, its southern counterpart, just next to Taurus. And Draco (cut bull's leg with two cords) was overlaid onto Pisces, its southern counterpart (compare the Primal Pattern/Primal Horizon in Figure 12b with Leo sitting on the eastern horizon).

This Primal Pattern and Primal Horizon is seen in all of the celestial diagrams of Egypt (with Leo sitting on the eastern horizon, Gemini/Taurus at its zenith, and Pisces going down into the western horizon). It is clearly seen in the pattern of the Phoenician alphazodiac, with the constellations of Taurus/Ursa Major, Aries/Ursa Minor, and Pisces/Draco all linked by cords and a “reversal of direction” (See Figures 12B and 12C. For the same three Proto-Sinaitic northern couplets, see Figure 50). This group of three, linked and reversed, will be shown later in both the Chinese *ghanzi* and the cycle of Emmer wheat as depicted in a Mesopotamian cylinder seal.

As seen in the example of Anu's spear, the Primal Pattern and Primal Horizon not only show the “start” of the cycle of wheat, with its fall and its normal northern perspective, but, more importantly, it also showcases the “end” of the cycle of wheat, with its reverse southern perspective that shows *the sunrise on the summer solstice* — i.e., the rebirth and release of the Pharaoh as the resurrected Horus/sun/seed/Word from the horizon/womb of Nut (as he merges with both Re and Osiris in his underworld journey in the night sky). And, as the celestial diagrams really showcase the cycle of wheat, it is important to keep in mind that the various figures, like those in the Susa seal, are really the various stages of the sun/moon and the wheat. Even more important, as each of the figures represent different

stages, they are really all "one" aspect of Anu (at first this might sound confusing, but it makes sense if you realize that they are all different stages of "one" seed that creates a wheat plant. And if you show the different stages/times of development of that wheat plant as different animals and figures, then it makes more sense. These different animal stages each signify one aspect of the one selected seed/god, Anu, and this will be demonstrated in more detail in Chapter 4).

In fact, this last stage of the wheat cycle, in the form of a midnight/winter-to-sunrise/spring 90-degree rotation of the sun within the constellation of the summer solstice, goes back to not only the spectacular image of the birth of the summer solstice sun from the eastern horizon in Shrine A.VI.6 at Catalhoyuk (to be shown in Chapter 6. Also see *SPP* 263), but also seen in the Chinese *ganzhi*. But before I discuss that, let's take a closer look at the celestial diagram of Seti 1.

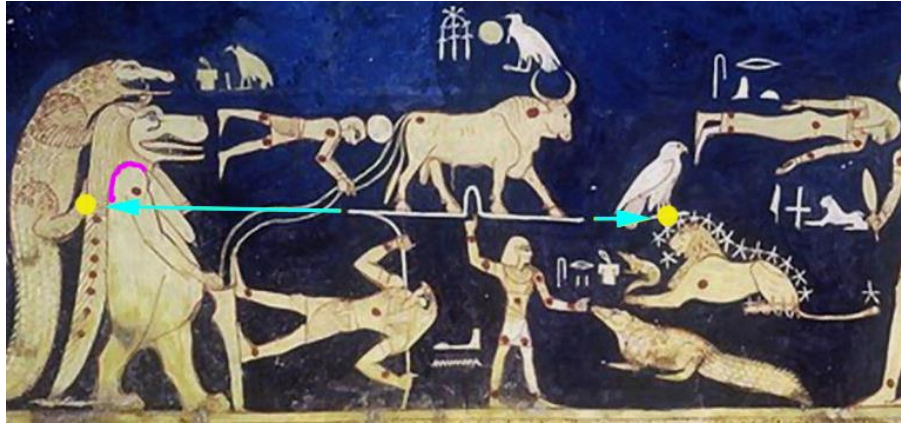
Figure 12C shows what appears to be a typical eastern horizon (even though its perspective is really looking south), with winter on the viewer's right, summer on the viewer's left, and the spring/fall equinoxes in the center. Note that the long spear or staff of the solar hawk-headed god Anu (in the constellation Boötes) marks the four colures of the four seasons, with his spear starting at the fall equinox and then moving up and back toward the winter solstice (the links between the Egyptian Anu and the Mesopotamian Anu/An are many: both being the Father of the Gods, both ruling the middle way (the constellations of the ecliptic, as my work is showing) and, more importantly, both associated with the north celestial pole. In fact, as the evidence shows, the north celestial pole is none other than the tip of Anu's staff — i.e., his phallus/plow/pen). The spear then stops like the sun on the horizon and moves forward toward spring, and then it continues toward, and stops at, the summer solstice.<sup>2</sup> It's important to note at this point that Anu's staff/spear as (1) the high god's agency of insemination, movement, and cutting, (2) its relationship to the Egyptian "was" scepter of the Pharaoh, and (3) its position as a key factor linking the Proto-Sinaitic script figure of a standing man with raised arms ("Haw") and the figure of a Y-shaped staff/spear ("waw") to the Phoenician letters "He" and "Waw" in the letter couplet Pisces of the alphazodiac (all of these points will be discussed in more detail later).

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<sup>2</sup> See *SPP* 219 for a discussion of the placement of the spear of Anu in the constellation Boötes, which means in Greek "to drive" and "ox," and which is also associated with hunting bears — thus the association with Anu and his spear with Ursa Major as the bovine and the bear. I also give a detailed list of references, via Allen, of lances, spears, and arrows that are associated with Boötes.

Thus, like the fall bow and arrow of the lion cub (select sun/seed) shown in the Susa seal, the *starting point of the spear of Anu, the fall equinox, is key*, as it symbolizes not only the death of the Pharaoh as the sun dipping back into the soil/tomb/womb of the Goddess at sunset on the western horizon, but it also symbolizes the start of the Egyptian cycle of wheat, with the seed being sown in the fall into the soil/womb of the Goddess. (The cycle of wheat aspect of Seti 1, as well as of the other celestial diagrams that I will discuss in this chapter, will only touch on the cycle of wheat, as they are an intrinsic part of them. However, I'll discuss the wheat cycle and the Mesopotamian cylinder seals and Egyptian celestial diagrams in more detail in Chapter 4.)

I'd first like to discuss the two solstices. In Figure 12c, note that the two large yellow circles that I made mark two key points in the solstices. The first yellow circle, just over the lion/Leo's head, is the summer solstice (S.S.) at the time of Seti 1, 1279 BC. See also Figure 13, which shows the actual layout/orientation of the circumpolar region if one is looking north, not south.



A.



B.

**Figure 13A.** Seti 1, reversed to show the actual layout of circumpolar constellations as one looks north. Note the two large yellow circles that mark the winter and the summer solstice. Compare these to **Figure 13B**. Also note the orange stars that match their respective places in Seti 1. What is interesting is that not only is the head of the hippopotamus/Reret (not shown) in the same place as Cepheus, as the crocodile/hippopotamus share it, but also the star K Dra-5 Dra (just next to the north celestial pole) is also, as an aspect of the Great Bovine, the star Alahakan at the breast of Reret. Also note the hands of the floating boy, Ursa Minor, grabbing Thuban, the old north celestial pole (which Anu's staff also stops at in Seti 1). Both his head and the sun on his head mark the new north celestial pole. Thus Seti 1 shows evidence of knowledge of the precession.

If you compare the placement of that summer solstice colure/horizontal line of Anu's spear to any astronomy program, you'll see that the summer solstice colure of 1279 BC runs just over the constellation of Leo. Thus, it is technically in Cancer, which the Egyptians at that time symbolized as another powerful predator of the bull, the crocodile. However, they kept the image of the lion/Leo, as it symbolizes the powerful predator king and is thus an apt symbol of the Pharaoh. More importantly, the golden lion, as a very old and conserved symbol, also represents the mature golden wheat, to be discussed in Chapter 4. (It's important to point out that the Egyptians, after noticing the action of the precession over thousands of years, had to modify their celestial patterns. Thus, whereas the Gemini Gate once symbolized the old vernal equinox of 4320 BC and the emergence or "heading" of the spike of wheat, it slipped back into Taurus and then Aries. But the mythology and patterns were conserved and merely modified to take into account the action of the precession. In fact, at the dawn of the Neolithic at Göbekli Tepe, the spring equinox was in Leo, thus the golden color and royal aspect of the emerging new eternal solar seed).

The precessional move of the summer solstice into Cancer, the crocodile, is why there is a large crocodile instead of a lion on the back of the hippopotamus/Reret (in China it's a tiger. See *SPP* 263); and why there is a small crocodile just in front of Leo; and why Isis/Sirius (marking the summer solstice) is in the shape of a crocodile; and why several of the other celestial diagrams show a small crocodile at the pole of the ecliptic (the new seed/sun/Horus/Pharaoh), which is the new summer seed that had entered back into the winter soil/womb of the Goddess. The crocodile, Cancer, is usually shown next to Reret's knife, which is the north celestial pole. That is, the knife, like the knife of the Mesopotamian sun god Utu or the later Roman Mithras, cuts open the bull as the wheat at the harvest, thus severing the umbilical cord/stalk of wheat of the sun/seed to release it at sunrise on the summer solstice. In terms of the latter, even in modern Europe, such as in Lithuania, the farmers referred to the mature grain on a hill as the grain rising up from the womb of the Goddess. In fact, the farmer who cut the last portion of rye was called "the cutter of the umbilical cord" (Gimbutas 1989: 149).

The other solstice colure, the winter solstice, points exactly to the leg of the large crocodile on Reret's back. The constellation that forms that crocodile is Cepheus and Cygnus, with its head and front legs as Cepheus, and Cygnus as its body and tail. In 1279 BC, the winter solstice colure ran right through the arm of the cross in Cygnus — i.e., its leg/phallus. The fact that the winter solstice ran through Cygnus,



the cross "+," is seen in the Phoenician letter Taw, whose southern counterpart is Capricorn. This winter "+" of Cygnus will reappear in the Chinese *ganzhi* (Chapter 3).

In Figure 13a, also note the placement of the red stars that are marked in Seti 1. I highlighted most of their respective positions in orange in Figure 13b. What's quite clear is that the floating boy with the sun on his head is Ursa Minor. The four red stars that mark his body are Kochab, Pherkad, Eta Ursae Minoris, and Zeta Ursae Minoris. Notice that their respective distances from and angles to each other are replicated quite nicely in Seti 1 (which also helps to align the celestial diagram with Leo on the horizon in the east, as well as support the orientation of the Primal Pattern/Horizon seen in Figure 10). Also, and more importantly, note that both his head and the sun on it mark the new north celestial pole. His hands reach out and grab both Draco and the old north celestial pole, Thuban. The fact that they mark both the old and the new position of the north celestial pole is a clear indication that these observers were aware of the precession over a thousand years before Hipparchus. The marking of the old colures and pole is seen in several other places in Seti 1, as well as in many other celestial diagrams (as will soon be shown).

The two red stars at the front and back of the bull in Seti 1 are Dubhe and Kappa Draconis respectively. Note that Kappa Draconis, which is at the shoulder or scapula of the Great Bull is just next to the north celestial pole. Also note that Kappa Draconis is not only the back of the small bull that is shown, but also represents the star Alahakan within Draco, the Womb of the Great Bull, which is also shown as the red star at the breast of Reret/hippopotamus. Those two stars are both in Draco and are mirror images of one another, as they represent the upper back and upper front sides of the crescent triangular womb or horizon of the Goddess (the ancient crescent womb of the Goddess, which I call the Great Womb, will be discussed further in Chapter 4), with her adult head being Ursa Major. That is, Draco and Ursa Major form the Great Bovine and the wheat, and, as mentioned, due to the action of the precession, the north celestial pole (via the spear of Anu) has swung up and cut the Great Bovine in two (harvested the wheat head/spike), which is why the Egyptians have shown the bull as only partial in Seti 1 (i.e., only Ursa Major, the adult wheat/bull), and in their later images (in the zodiac of Denderah, Ursa Major is only shown as the cut leg of the bull). This movement of the north celestial pole by the precession, as mentioned, will soon leave the womb or body of the Goddess (bovine/wheat), ushering in major theo-political changes in both the West and the East. (See *SPP* 219, *SPP* 263, and *SPP* 296.

Concerning the East, I will discuss aspects of this further in Chapter 3, where we'll see that the movement of the pole was important to Shang China and the development of oracle bone writing on scapula and tortoise shell.)

The five red stars that make up Anu can be seen as the five stars that are located in Boötes and Hercules. The upper part of Anu is made up of Boötes, and, moving from lower to upper, the three stars are Ezar, Thiba, and Seginus respectively. The two red stars that are at the ankles of Anu are located in Hercules. The bottom one is Rutilicus and the top one is Eta Herculis. That the foot of Anu, whose spear symbolizes the fall equinox, is in Hercules makes perfect sense. In the Neolithic, the fall equinox was Sagittarius, the archer, and its colure ran exactly through Hercules, the archer, as shown in Shrine F.V.1 at Catalhoyuk. See *SPP* 263. Thus, once again, the Egyptians, by placing the feet of Anu, symbolizing their current fall equinox, within the old fall equinox of Hercules/Sagittarius the archer (the time of sowing the seed via the arrow/plow), they were very aware of the precession and its start within Hercules. In fact, in *SPP* 219, I show how Anu's spear over time becomes more angled, as the precession kept moving Anu's spear up over his head. I also noted the degrees to which it did this (this includes the angle of the plow in the zodiac of Denderah).

Furthermore, notice that the foot of Anu, like the foot of the bovine in the Susa seal early on, or, later, the foot of the Roman Mithras, is located exactly in line with the pole of the ecliptic — the womb of the Goddess. (The link between the shape of the crescent lunar bull and the crescent womb of the Goddess was discussed in *SPP* 219, *SPP* 263, and *SPP* 296; it is an old connection that goes back to the Upper Paleolithic composite bull's head/womb drawing in Chauvet Cave in France. In Chapter 4, I will revisit this.) That is, the hawk-headed Anu, as an avatar of the ancient Re, Ptah, or Atum, etc., the "one" ultimate primordial god (the "one" select sun/seed that will be eternally resown and resurrected), is actually the cause of, the creator of (via his foot as phallus/pen/plow), the mover of, all of the figures seen in the diagram — which are all various stages of the wheat/sun/moon (exactly as shown is the Susa seal). Again, Anu as the high god of wheat is the one awn or radicle or stalk of wheat that moves and grows upward into a new plant — which reflects the primordial spout of the dipper itself that moves and grows up to seed and form its new cup/head. This "one" aspect of all forms used to be the sole domain of the Great Goddess, but after the Indo-European migrations and its focus on the male,

the role of the Goddess was diminished and given over to the male gods, such as Anu (this will be discussed further in Chapter 7).

Thus, as the "one" select solar hawk (Boötes), Anu, the primordial and sole creator, is depicted in various androgynous stages. Allen notes that Boötes was called Orion, and that the Egyptians associated "Horus" with Boötes and Orion (Allen 1963: 94). Thus, as shown, he is the late summer harvested seed/sun that has been cut free from its lunar body/plant (Draco and Pisces); he is also the large crocodile (Cepheus/Cygnus) in his fall sowing and water aspect; he is also Reret/hippopotamus (Cepheus/Draco and Pisces) in his winter and nursing/nourishing aspect; he is also the floating boy (Ursa Minor and Aries) in his winter-to-spring germinating seed/spike aspect; he is also the bull (Ursa Major and/or Draco/Ursa Major and Taurus) in his dark adult, late spring aspect; he is also the lion (Leo) in his mature golden late spring/summer wheat aspect; and he is also Sah (Orion), the standing man, a slightly younger version of his fall aspect, sowing himself as seed back into the womb of the Goddess (Sirius/Isis) at the summer solstice.

Thus, as the older aspect of the floating boy (Ursa Minor/Aries), he is the select solar seed/sun that will sow himself back into the womb of the Great Bovine/Goddess via his own foot as phallus/awn/chisel/plow/pen — his symbolic staff/spear as inseminating, moving, cutting agency. This is why he's shown not only holding his elongated staff/spear in his raised arms, but he's also shown standing on the cut leg of the bull (part of Draco) at the pole of the ecliptic. That cut leg is really his own leg as the new radicle of wheat, Pisces, that will move and grow, via the cords attached to that foot/leg, a new stalk/plant/bull from which the new spike/head (Ursa Minor) will move and rise up. Further proof of this will be discussed in Chapter 4, particularly in relation to the older Mesopotamian "God Boats," which not only show an older version of Anu holding a cut leg/stalk of wheat as scepter and using his own leg as the boat itself (the agency of the stalk of wheat as symbol of insemination and movement/containment of the seed/sun), but they show the relationships between the figures and the various stages of the cycle of wheat.

In Figure 13, I purposely did not show Reret/hippopotamus, as she is a complex composite figure. She is made up of the constellations of Cepheus and Draco, and thus she shares Cepheus (her head) with the head of the crocodile on her back. The pole of the ecliptic is within her womb and her hand rests on it (the top of the cut leg of the bull). Notice the nice sharp upper curve of Draco that exactly

mirrors the sharp upper curve of Reret's shoulders that flows down to her breast and the red star Alahakan (the bottom leg of floating boy/Ursa Minor points to it). In this smaller version, she not only represents the back or feminine half of the Great Bovine, the womb of the Great Goddess that contains Ursa Minor as the seed, but she also represents the stalk of wheat that carries, via a node, the new head/spike of wheat that will culminate as the adult Ursa Major. She represents the back leg of the bull and the stalk of wheat, which is why her hand rests on the bull's leg; it symbolizes, as just mentioned, the cut wheat of the harvest and the new stalk/body that will give rise to a new head/spike of wheat at the vernal equinox (thus the floating boy/Ursa Minor is shown rising up from it).

Reret/hippopotamus appears to be shown in two different sizes — the small one of Cepheus and Draco, just discussed, and a large one, with her head as Cepheus, her tail as Cygnus (going down to Okab), and her feet on a horizon that is just below Anu in Boötes. Part of Hercules, Pi Herculis and Xi Herculis, makes up the curve of the back of the cut bull's leg that she rests her hand on. But it is even more interesting that her feet line up with the old horizon shown in Shrine F.V.1 at Catalhoyuk and intersect Virgo on the horizon (see *SPP* 263 and Chapter 4 of this paper).

The other two colures, the fall and spring equinox, are seen in the long spear of Anu as well, but their depiction is a little more complex: Anu's spear also marks the old equinoxes of the Egyptian "First Time"/Zep Tepi of 4320 BC, when the vernal equinox was between Gemini and Taurus in the center of the Milky Way (the groin of Nut). Thus, the spear of Anu starts by marking the new fall equinox as it moves up and back toward winter, 90-degree rotation, as the equinoxes are 90 degrees from the solstices (highlighted in the Ramses II diagram, to be discussed shortly). As noted, Anu's spear reverses direction like the sun on the horizon and then marks the current vernal equinox just over the fall equinox. That current vernal equinox is marked by the sun on the head of the floating boy. The floating boy is clearly shown to be Ursa Minor: the two stars turned toward the bull are larger than the two behind them (the four stars define the "polar square" of the Chinese, discussed in Chapter 3).

But more importantly, as noted earlier, the southern counterpart to Ursa Minor is Aries, and accordingly, Aries in 1279 BC was the vernal equinox. The cords in the floating boy/Ursa Minor/Aries thus represent not only Draco as the bull's leg/stalk of wheat/umbilical cord that need to be cut at the harvest, but also they symbolize, with Aries as its southern counterpart, the ecliptic that the sun rides on as it goes up from Pisces (the bull's leg/Draco) to Aries. Thus, Aries as the southern counterpart to

Ursa Minor, is the new sun/head/spike of wheat that will emerge like the sun from Pisces on the cord of the ecliptic/Draco at the vernal equinox.

But while the spear of Anu marks the current vernal equinox, it also marks the old vernal equinox from 4320 BC, the "First Time." This position is just under the large bull, Ursa Major, whose southern counterpart is Taurus. Note that the spear of Anu suddenly moves up into a small bump and then back down again. That bump symbolizes the emergence of the new head of wheat at the older vernal equinox (when it was at Gemini/Taurus, and then, for over 2200 years, in Taurus). And to highlight that bump, which marks the old Gemini Gate of the "First Time," the creator of this celestial diagram shaped the spear of Anu into an image of the Gemini Gate itself (as well as framing the two hieroglyphs "sa," the Gemini Gate/candle, on either side of it). Note the curved shape to the spear of Anu forming the Gemini candle/gate, with that bump representing the flame of the candle. For comparison, note those two hieroglyphs of "sa," with one next to the small crocodile in front of Leo, and the other in front of the large crocodile on the back of Reret/hippopotamus. Both of those hieroglyphs/Gemini candles mark sunrise and sunset, spring and fall, where the sun not only rises and sets into the horizon/womb of the Goddess, but also where it rises from and sets into the celestial equator. As mentioned earlier, there is only one exit into and out of the womb of the Goddess, and thus one spot in the center of the crescent horizon/vessel. This is why most of the temples in Egypt on the east side of the Nile form the shape of not only the horizon/Akhet, but the shape of the Gemini Gate/candle — the place from which the sun exits the horizon/womb of Nut.

Hence, remarkably, the spear of Anu is acknowledging the precession and showing both its old position and its new position. The celestial diagram does this again with the old summer solstice position of 4320 BC ("First Time"). As the whole focus of the celestial diagram is to help guide the deceased Pharaoh through the celestial vault to the womb of Nut and then to the Gemini Gate where he will be reborn on the summer solstice at sunrise as the sun, the creator of the celestial diagram also showcased the summer solstice in two other places. The first is the tail of the large slanted crocodile that Orion/Sah is pointing his hand at. The throat of that crocodile is the star Sirius/Isis, which will be seeded by Orion at the summer solstice/Inundation (like Nut, she will swallow the sun as the seed, which is an iteration of the "Opening of the Mouth Ceremony"). But note that the body of the crocodile/Isis is formed by the constellation of Canis Major, whose tail touches the summer solstice

colure. Thus, the image shows a progression/story: the raised hand of Sah/Osiris is taking the sun/seed of the late spring harvest and sowing it into the throat/body of Isis to beget the new Horus at the summer solstice, itself the new seed of wheat/new Pharaoh, which parallels the story of Isis finding the body of Osiris after seventy days and conceiving Horus at the heliacal rising of Sirius. Her tail is symbolic of the new stalk that will rise from that new seed, which is why the image of the bull as wheat rises up from its leg/tail. Sah/Orion's taking of the harvest seed at the Gemini Gate to sow it into Isis/Sirius will be seen to be even more explicit in the celestial diagram of Senemut.

The other summer solstice colure that is marked in Seti 1 is really just an extension of the tip of her crocodile tail. That is, from the tail of the slanted crocodile/Isis/Sirius, it moves up to the constellation of Cancer (marked by the hawk of sunrise just over the head of Leo). But, once again, the old summer solstice of the Egyptian "First Time" is shown — the star at the tail of Leo that moves into the head/mouth of Virgo (symbolically re-enacting Isis as the crocodile/Sirius swallowing the sun/seed). In 4320 BC, the summer solstice was between Leo and Virgo, with Leo's tail dipping down below the horizon to Virgo's head/mouth, where it would arrive at her womb/Spica, the latter meaning seed of wheat. This is why Virgo is shown above Leo and prone. She is hidden below the horizon (again the layout of Seti 1 and the other celestial diagrams all refer back to the Primal Horizon of the Egyptian "First Time," with Leo on the eastern horizon), and she is the southern counterpart to the Great Goddess (Reret/Draco and Nut, both avatars of the Great Bovine). So the movement of the sun from the mouth or head of Virgo to her womb re-enacts the journey of the sun/seed at the summer solstice moving in the waters of the Nile down and into the soil of the triangular delta or womb of Egypt. That journey is mirrored in the sky as the sun/seed moving through the body of Nut as the Milky Way (celestial Nile) and down to her triangular womb in the lower northern sky. The seeding of Virgo/Sirius at the summer solstice appears to symbolize three things:

1. The storage of the harvested seed in containers/vessels that symbolize the womb of the goddess. For instance, the seed stored in pots by the fireplace symbolized the souls of the deceased who rested in the womb (the pot) and who would resurrect in the spring (Gimbutas 1989: 145).
2. The beginning phase of the seeding of the soil in the lower triangular delta/womb by the Nile (paralleling the Inundation). This begins the new cycle of wheat. The stored seed in the vessels/womb of the Goddess will then be sown into the soil in fall for an expected six-to-seven-

month pregnancy, with the birth of the new seed/head/spike at the spring equinox — again, matching the birth of the sun from the womb of Nut in Gemini Gate in the center of the Milky Way (and matching the fall-to-spring birth of the new wheat/bull seen in the Susa seal). That harvested seed, in turn, will then be used to seed Isis/Sirius and, thus, the Delta at the summer solstice. But as the new summer seed/sun also symbolizes the birth of the new Horus/Pharaoh, a human, the summer inundation moving down into the delta/soil/womb of the goddess also symbolizes:

3. The start of the preparation for the seeding of both a human womb and a bovine womb in the fall, with an expected birth nine months later at the summer solstice (as well as the start of the preparation for the seeding of the Delta in the fall for a six to seven month cycle). Isis gives birth to Horus immediately at the summer solstice, which, working backwards, is really symbolic of a normal 9 month birth. Thus, the six-to-seven month cycle of the wheat and the 9-month cycle of a human/bovine were made to line up/end at the summer solstice. With the natural variation of the start and end of the wheat cycle (as there was a large variation in the start of the inundation), it appears that the Egyptians simplified the story. Further research is needed in regard to the three-month gap between the end of the wheat cycle and the end of the human birth cycle — but it's crystal clear that Osiris was "both" the wheat (six months) and human/bovine (nine months), and, thus, the two cycles were somehow made to coincide. The wheat cycle will be discussed in more detail in Chapter 4.

This seeding of the womb of Isis/Goddess at the summer solstice is why there is also the painted image of a reed pen in Seti 1, shown to be entering the womb of a female lioness just above Leo. But more importantly, this entry of the reed pen into the womb of the goddess is merely a subset of the motif of the entry of Anu's staff/spear into the soil/womb of the goddess in the fall sowing of the seed (which mirrors the letter couplet "He/Waw" of Pisces in both the Phoenician alphazodiac and the Proto-Sinaitic script inseminating the groin of the goddess Nut/Hathor, in the center of the Milky Way at the Gemini Gate where the two loops join. The seeding of the womb is symbolic of the seeding of the sun and the wheat, with the addition of the reed pen symbolizing the seeding of the Word into the earth as a carved inscription or as a written papyrus document, etc. And like the story of the birth of Horus, that

seeding/writing produces an instant birth of the Word. This is another reason that Nut/Isis/Sirius swallows the sun. It is the Word as the breath that carries the sun/understanding/light within. And as the constellations on the ecliptic were the vessels of that sun/light/understanding, it was a simple extension to extrapolate the twenty-four Egyptian mono syllabic hieroglyphs to a new alphabet of consonants that were based on those constellations of the ecliptic (the evidence that those twenty-four mono syllabic hieroglyphs were also symbolic of the constellations of the zodiac is strong, as, the hieratic “M” and “N,” as shown in Chapter 1, form the body of Virgo, but the rest still need to be worked out).

It should also be pointed out that the tail of Leo, which is shown sowing the seed into Virgo, as discussed earlier, is also a symbol of the single leg or stalk of wheat that carries the seed within its node. Thus, the tail of Leo seeding Virgo parallels the spear of Anu seeding the womb of the Great Bovine/Goddess. Anu’s spear stops at Leo, the summer solstice colure, and thus the tail of Leo is merely a subset and function of the action of Anu’s spear as phallus.

Another indication that this celestial diagram is highlighting sunrise on the summer solstice is the star pattern surrounding Leo. *No other figure is surrounded and outlined by stars.* Thus, the creator of this painting wanted to draw attention to Leo as special. The placement of a large hawk just above its head (again, denoting not only the placement of the sun on the horizon, but also its placement just over the head of Leo in Cancer), is signaling to the viewer/Pharaoh that the sun is not only in the constellation of Leo, but is also ready to rise at the eastern horizon. (Cancer, as an intimate part of their religion at the time, needed to maintain its ties to the solar lion. As we will see later in the diagram of Pedemenope, by extending the front prone legs of Leo, the makers technically kept the summer solstice within it. But, as discussed in *SPP* 219, 263, and 296, the movement of the solstice out of the body of Leo at the end of the Old Kingdom, as well as the movement of the equinox out of Taurus and the Pleiades, created religious/political upheaval.)

Thus, to return to the staff/spear of Anu (and the knife of Reret, in other diagrams), we see that it serves several functions: insemination, movement, and cutting — all aspects of the Phoenician “He/Waw” (and as we’ll see, the Proto-Sinaitic “Haw/Waw”) and the upper Draco and lower Pisces. As discussed, it begins the cycle of the wheat in the capacity of a plow/pen/phallus by sowing the seed/Word/sun into the soil/womb of the goddess. And as a function of the leg/stalk of the



bull/god/wheat, it propells the head of the god/wheat up that leg/stalk in its growth cycle. And last, like the curved and serrated knife/sickle of Utu, it will cut the sun/seed/Word or name loose at the horizon (that curve of the spear of Anu is also in the shape of the sickle). That cutting of the umbilical cord of the sun not only symbolizes the cutting of the stalk of wheat after the harvest, but also appears to symbolize three things: (1) the cutting of the cord on the Ankh symbol (which releases the tear-dropped sun/seed/Ursa Minor from the horizontal horizon of the Goddess/bull); (2) the cutting of the umbilical cord of the sun via the symbolic action of the tip of the obelisk in front of the eastern temples that are in the shape of the Akhet, as well as via the symbolic action of the large flag pole/reed pens that cut into the sky (see *SPP* 296); and (3) the cutting of the cord that wraps around the Pharaoh's cartouche (the cartouche is a symbol of the name of the Pharaoh as the Word/seed/sun within the womb of the goddess). In terms of the latter, the cutting of the cords of the cartouche of the Pharaoh is a symbolic passing of the torch — the cutting loose of the Word as the new Pharaoh, the new Horus, with a new Horus name — and thus the reseedling of a new cartouche with a new name/sun/seed (with new cords).

In terms of the orientation of Seti 1, the 90-degree offset of Anu and the floating boy/Ursa Minor makes sense in terms of the 90-degree offset of the equinoxes to the solstices, as well as the 90 degree offset of the clock, with midnight being 90 degrees offset to sunrise, etc. Similarly, Ursa Minor/Aries being behind and in line with Ursa Major/Taurus at the twelve o'clock position, and yet also being at the one o'clock position, is key, and I'll return to this in the next chapter when I discuss the Chinese *ganzhi* and the time/clocks.

In regard to the reversal of Taurus, Aries, and Pisces that is seen in the Phoenician alphazodiac (see Figures 12B and 12C), the celestial diagram of Seti also indicates this (though it is not as explicit as Senemut, which will be shown/discussed shortly). That is, note the cut leg of the bull that touches the horizon, which not only symbolizes Pisces touching Aquarius, the old winter solstice at the Primal Horizon, but also symbolizes the pole of the ecliptic (which, by definition, is winter, as it will always contain the winter colure). Thus, the two cords that emanate up from the cut leg/Draco/Pisces appear to serve two functions: First, from a northern perspective on Draco, one cord symbolizes the fall-to-winter colure that extends out from the pole of the ecliptic to the north celestial pole. The other cord symbolizes the winter-to-spring colure. Second, those cords also symbolize the ecliptic, as the bull's leg also symbolizes Pisces on the ecliptic. Thus, Ursa Minor/floating boy, is also Aries, the vernal equinox,

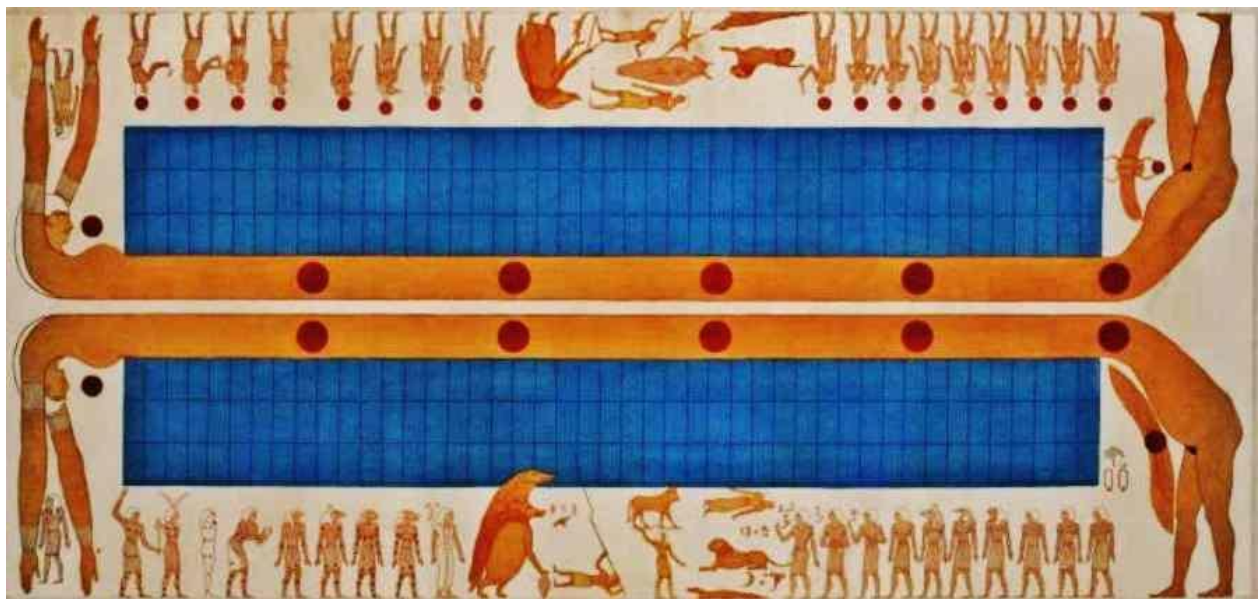
which is also why he grabs the two cords and carries the sun on his head (again, from fall to winter and then a reversal from winter to spring). Those two cords emanating from the pole of the ecliptic also help to explain Reret/hippopotamus using her cords to keep Ursa Major/Seth from flying away. This also reflects the older Mesopotamian cylinder seals that show a “Winged Gate” on the back of a bull that is pulled back and forth by two cords (see *SPP* 219, Figure 48). Just as the gods pull the cords to move the gate (Gemini Gate) that will release the sun from the back of the bull as the horizon, Reret controls and moves Ursa Minor, the seed/sun, back and forth across the back of the Great Bovine as the horizon. Because of those cords, the sun/Ursa Minor cannot move past either the summer or winter solstice position. Thus, the two cords help prove that the Egyptians wanted the northern constellations to overlay/represent their southern counterparts (which is exactly what we see in the first three constellations of the alphazodiac, the small northern loop, with Taurus as Ursa Major, Aries as Ursa Minor, and Pisces as Draco).

Consequently, that cut leg of the bull is symbolic of not only Draco, but also of the back leg of the Great Bovine, which, as a symbol of Osiris and the wheat, is cut at the harvest (as also seen in the Susa seal). This is why its counterpart on the southern ecliptic is Pisces, the stalk of the wheat/leg of the bull that the sun as the new head/spike of wheat travels up from, emerging at the vernal equinox/Aries. This is also why the floating boy, Ursa Minor as Aries, rises from the back of Taurus on the ecliptic (literally, as the sun on the ecliptic does indeed rise from the back of Taurus), and from the horizontal back/horizon of the Great Bovine in the northern sky. If you look back at Figure 10, you’ll see that all of the respective northern and southern constellations in the Primal Pattern are almost an exact match.

Equally important, Libra, the fall equinox, is hidden below the Primal Horizon. As Libra is the southern counterpart to the northern Anu and his staff, which starts the cycle of wheat and the journey of the Pharaoh’s soul down into the soil/celestial equator, that fall-to-winter movement on the ecliptic is represented by the reverse rotation of the bull (Ursa Major), floating boy (Ursa Minor), and the cut bull’s leg (Draco). This reverse rotation is seen in the curved spear of Anu moving backward toward winter/the pole of the ecliptic, which matches and reinforces the downward and reverse direction and arc of the cords/ecliptic — thus, Ursa Minor is moving down (reverse) from fall to winter (this reverse rotation of fall slipping down from the head of the bull to its lower leg is clearly shown in Rameses II, which will be shown/discussed shortly). Thus, Seti 1, like the Phoenician alphazodiac, shows a small

northern loop of Ursa Major, Ursa Minor, and Draco that moves in reverse of its southern counterparts of Taurus, Aries, and Pisces.

Furthermore, the reversal of the whole image (with east for west), follows the same rules of perspective that is seen in the earlier Susa seal: if the perspective is from fall to winter, a northern direction, then the image can be viewed in a normal perspective, but as the main or whole perspective is from spring to summer (i.e., the turning of the Pharaoh within the womb of Nut from north to south), the image is shown in reverse, as the direction is looking south. This fall-to-winter/normal perspective and spring-to-summer/reverse perspective is dramatically seen in the celestial diagram of Ramses VII. See Figure 14.



**Figure 14.** The celestial diagram of Ramses VII. Note the normal orientation of the circumpolar region of the sky (located below the center/womb of Nut) in the bottom or fall-to-winter half. However, if you were to look at the top half, the spring-to-summer section, the circumpolar region of the sky would match the same orientation/image seen in Seti 1 (image from <https://ascendingpassage.com/M-17-z-valley-of-kings-crypt.htm>; *La Description de l'Egypte*, 1809)

In Figure 14, note that the bottom half shows a normal orientation of the northern circumpolar region of the sky — which is placed beneath the exact center/womb of Nut. However, the top half shows

a reverse orientation. That is, if you were to turn the image and look at it properly, you would see Reret/hippopotamus on your right instead of your left. The difference between the two is the seasons. The bottom one shows a fall to winter scene, thus its a normal, or northern perspective. The top one, however, shows a spring to summer scene, and thus, it, like Seti 1, shows a reverse, or south oriented perspective.

And just how can we tell that the bottom is a fall to winter and the top a spring to summer scene? The presence or absence of certain figures give the clues. First, in the bottom or fall to winter half, note the presence of the scorpion just under the lion/Leo. That scorpion is Scorpio, the old fall equinox, and, like Leo, was retained in the mythology/iconography of the priests in the same way that the lion as Leo was conserved. And just next to the scorpion is another small crocodile — a symbol of Cancer and the harvested summer seed that, like the seed in the quiver of the fall lion cub in the Susa seal, will be sown into the soil/womb of the goddess. Thus, note the presence of Virgo in the lower half. She is not only an important symbol for the start of the conception/seeding of Horus in the fall (for the nine-month gestation to his birth at the summer solstice), but, more importantly, she symbolizes the northern vessel/womb that the seed at the start of the fall equinox will be sown into (at her feet is actually the fall equinox/Libra), with its new head/spike emerging at the vernal equinox in six months.

To complement and reinforce this fall, sowing imagery, note the presence of the large male crocodile on the back of Reret/hippopotamus, which is absent in the top, spring half. Note that the snout of his head (Cepheus) is pointed up into the boxes of text — or should I say “field” of text. This is a clue that the male is needed in the sowing of the seed as the Word. Complementing this, the spear of Anu is also oriented up and into the same field of text as the head of the crocodile. The spear of Anu, as an extension of his phallus as plow, is being used as the inseminating agent — sowing the seed/sun as the Word. As mentioned earlier, the sowing of the Word is critical to the authority of the Pharaoh. That is, just as the sun and the seed nourish the body of Egypt, the Word nourishes the mind of his subjects, and ensures this eternal resurrection (whenever his name is mentioned, repeated, it ensures that he will be remembered/resurrected, like the sun/seed, eternally).

But for now, it's important to note the connection between the spear of Anu and the reed pen, which is nothing more than an artificial extension of the phallus of Osiris — i.e., the plow, which is used to open the womb/soil of the Goddess. This is why the reed pen is shown being inserted into the womb

of Virgo as the lioness in Seti 1. This sowing of the seed/sun as the Word by the staff/spear, as discussed, is equated to the leg/phallus/stalk of the Pharaoh/Anu, which is why his leg and foot are shown in Seti 1 on the "cut" leg of the Great Bovine (i.e., he's merely an extension of it, and sows, i.e., creates himself in an endless cycle). This use of the foot or "leg" that carries the seed/sun/soul also mirrors the actions of the cows/bulls that are used to press the seed deep into the soil in the fall. Those same hooves/legs are also used to release the seed from the husk after the harvest.

As a reminder of the important link between the soul/sun and the seed/word, the Egyptians included an important object in the bottom half of Ramses VII that Anu is stepping on — a vessel filled with seed, exactly like the quiver filled with seed on the arm of the lion cub in the Susa seal.

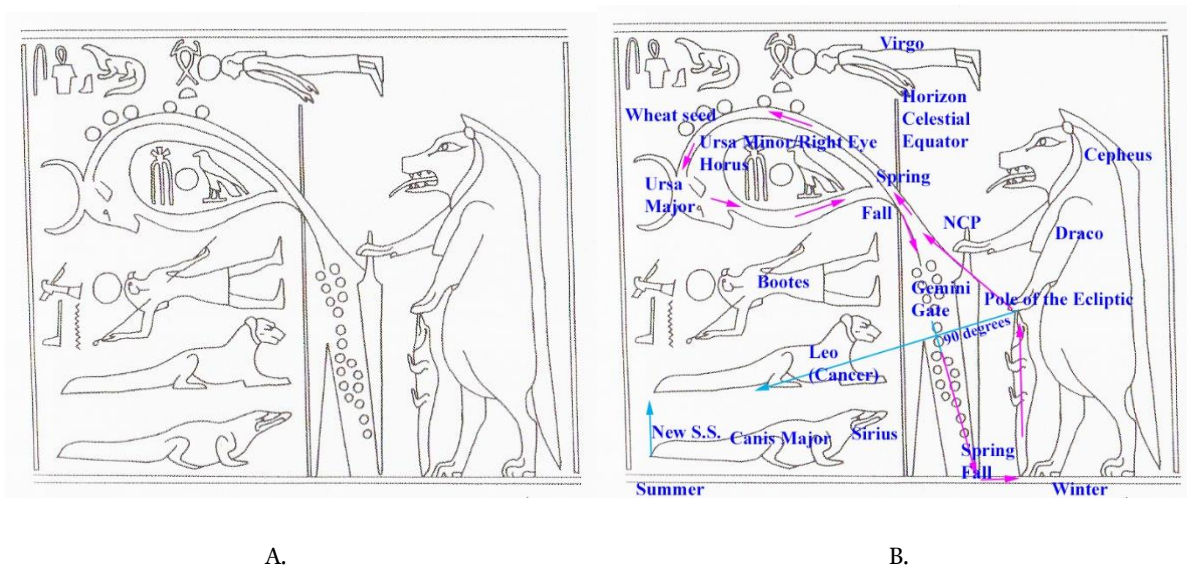
In the upper panel, note the absence of the large crocodile on the back of Reret/hippopotamus. The male is no longer needed, for this winter-to-spring scene concerns only the growth of the wheat and the birth of its new spike/head/sun as the new Horus/Pharaoh. It's also important to note that Reret/hippopotamus, as an avatar of Isis and as the goddess of childbirth, shares her head with the crocodile (Cygnus/Cepheus). That is, like the Great Bovine/Goddess herself, whose head is Ursa Major, Reret's head is Cepheus, which sits just above Draco. This is why Reret not only has a long crocodile tail that emanates out from her head (akin to the new body/tail that rises from the seed in the soil), and why she has crocodile teeth, but it also explains why she has seven stars in her long tail in Seti 1. They symbolize Ursa Major as the head/spike of wheat that will mature from Ursa Minor in her body/Draco. Again, as stated earlier, the images of the different animals are all really just manifestations of the different stages of the wheat/bull.

But what is important about this spring-to-summer scene is the size of both the floating boy (Ursa Minor/Aries) as the new harvested head/spike of seed, and the large size of the bull as the mature wheat that is being cut by the spear of Anu. As the body is the vessel of the Goddess, it is always feminine and lunar, thus bovine. But the mature head of wheat is golden and thus is symbolized by not only the floating boy (Ursa Minor/Aries), but by the golden lion as the final and last stage of the wheat. This is why Leo, like Seti 1, is sitting large and regal on the horizon in the east in the sunrise position, and why Orion has his spear in both the bull/wheat above him and in the throat/mouth of Sirius/Canis Major as Isis at the summer solstice. Note the absence of Virgo here (as she is not being fertilized as in the bottom fall/winter scene), as well as the added presence of the small crocodile just under the hand of the Reret

at the pole of the ecliptic — appearing to symbolize the winter/spring seed/sun/Horus that will be born as the crocodile/Cancer at the summer solstice (that harvested new seed of Cancer/crocodile then becomes the seed within the jar under her hand in fall).

\* \* \*

In the celestial diagram of Ramses II, there is an extra effort to equate the deceased Pharaoh with not only Osiris, the lunar bull, but, more importantly, the vertical wheat, which is why the diagram shows (in two places) a 90-degree rotation from the equinoxes (fall/spring) to the horizontal bull/horizon that also mimics the horizontal aspect to Virgo just above it (summer/winter). See Figure 15.



**Figure 15** A. Ramses II celestial diagram (image from Lull and Belmonte 2009: 167). B. Same diagram with added labels and arrows. Note the 90-degree rotation from the equinoxes (vertical wheat/rising spike) to the solstices (horizontal bull/horizon/Goddess). The small triangle also shows this 90-degree rotation.

In Figure 15, note that the *bull is shown as the rising wheat with seed on its back*. Its hind legs/tail are shown as the stalk of wheat that rises up from the winter soil/horizon/womb of the Goddess. But more importantly, the overall pattern of the diagram, like Seti 1, shows the passage of the sun on the horizon: the right side being winter solstice/new moon, the center being the equinoxes, and the left being the summer solstice/full moon — thus the full body of the bull is the waxing moon/wheat/sun.

Once again, though the point of view shows the horizon as it would appear in the east, the image is reversed. Thus, we are really looking at it as though we are in the north behind the pole and looking south. Comparing Figure 10, the Primal Pattern/Primal Horizon, to Figure 15, we see that instead of bull's leg representing Pisces and the pole of the ecliptic, here we have the knife of Reret representing Draco and its southern counterpart Pisces (the letters He/Waw, Pisces, form the image of not only a wheat stalk/bull's leg, but, as mentioned, a chisel/reed pen/phallus, all manifestations of Anu's staff/spear. Pisces, as a symbol of the stalk/leg of the wheat/bull, and the Was scepter, will be discussed in more detail in Chapter 4). The pole of the ecliptic is represented here by the small crocodile/seed of Cancer, which, as mentioned, is the only predator large enough and powerful enough to replace the lion/Leo and, thus, eat and consume the bull. The constellation of Ursa Minor/Aries is represented in Ramses II by the seed on the back of the bull as wheat (the mortal seed that will be eaten) and the large cartouche of the Pharaoh's name in the center of the bull/wheat (the immortal seed/sun/soul that will be eternally resown). Ursa Major/Taurus is the head of the bull/wheat.

Note the vertical twisting of the rising bull/wheat, which is the same 90-degree rotation from the spring equinox to the summer solstice (as noted in Seti 1, it also mirrors the rotation from midnight to sunrise on the summer solstice). This 90-degree rotation is also shown via the small triangle at the bottom of the diagram. The tip of that triangle shows the summer solstice colure (in blue) that extends from the pole of the ecliptic to the north celestial pole to the genitals/tail of Leo, which will symbolically sow the golden/lion-colored seed of the harvest into Virgo. This rotation from summer to fall is why the diagram shows the fall equinox intersecting the summer colure at exactly 90 degrees, and then moving down to the tip of Reret's knife (symbolic of the fall plow/phallus/pen that sows the fall seed into the soil/womb of the Goddess). It should be pointed out that the Gemini Gate, the large candle with flame made out of stars next to Reret's knife is shown here at the downward phase of the seed — the fall equinox, whose tip culminates, like the tip of the spear of Anu, at the north celestial pole. Again, the joining of the spring and fall equinoxes at the Gemini Gate reference the one point on the horizon, the center, and thus the Egyptians are showing the Gemini Gate as the "one" opening into and out of the womb of the Goddess.

Also note that Virgo's hands are at the level of her womb (Spica, the seed). As she is the southern and upper counterpart to the northern sky, the sun/seed/Spica within her womb mirrors Ursa Minor

within the womb of the northern Nut, into which the Pharaoh as the sun/seed is sown. Thus, Virgo's hands at her center and womb, represents, as the first stage of the diagram, not only the fall equinox (which mirrors the starting point of the spear of Anu in Seti 1), but the western horizon, sunset, and the celestial equator — the spot where the Pharaoh's soul as the sun/seed slips down below the soil. In the second stage, it then moves back into the triangular womb in Draco, which is winter. The third stage is a movement to spring, with Virgo's hands (the same spot as the fall equinox and stage 1) at the level of her womb, symbolizing the upward emergence of the Pharaoh as the new head of the bull/spike of the wheat from the soil/womb via the leg of the bull/stalk of wheat. Thus, that spot on the horizon is the vernal equinox, east, and sunrise. The fourth and final stage (and final 90-degree rotation) is the mature golden harvest, where the Pharaoh, as the golden seed/sun, will be cut from the horizon — cut from the umbilical cord or stalk of wheat/leg of the bull — at sunrise on the summer solstice. Thus, the Pharaoh is free to rise and fly up unfettered into the sky as the new Horus, the hawk.

Similar to Seti 1, this celestial diagram shows a reverse loop within it. Note that the winter-to-spring rotation starts at the pole of the ecliptic, the crocodile, and then moves up to the large opening within the bull/wheat at the horizon/celestial equator, the vernal equinox and the emergence of the new spike — thus the seed, dots, on the back of the bull as wheat (again, those dots on the back are the seed that will be eaten. The cartouche within, the northern Ursa Minor, the southern Aries, is the eternal select seed that will be resown). Thus, once again, looking back to Figure 10 and Figure 12B, we see the curved upward movement of the southern representations of Pisces, Aries, and Taurus as the northern constellations of Draco, Ursa Minor, and Ursa Major.

But just as the winter-to-spring rotation is shown, the fall-to-winter rotation is also, and more effectively, shown. Note the pointed aspect to the cartouche/Ursa Minor/Aries as it intersects the horizon/celestial equator at the hands of Virgo. This downward rotation/movement is in opposition to the large upward spring opening. The downward pointed fall spike symbolizes the fall sowing/plowing of the seed.

Thus, a circular progression is shown in the whole diagram of Ramses II, with the far right crocodile/pole of the ecliptic representing winter, the center opening representing spring, the far left head of the bull representing summer (in fact, the summer solstice colure passes exactly at the top of Ursa Major at this point in time), and the center downward spike at the horizon representing fall. Also



note that Virgo's feet point to the north celestial pole. As her feet stood at the fall equinox at the time, the makers wanted to highlight their connection to the pole. Thus, the fall-to-winter rotation, which is hidden below the horizon in the north, is clearly represented in this north/south composite image of both skies, and, like the Phoenician alphazodiac, is contained within the larger south-facing image with its normal rotation.

This smaller northern reverse loop is highlighted even more in the two-panel celestial diagram of Senemut, which also demonstrates the same fundamental theme: the birth of the Pharaoh at sunrise on the summer solstice as the new Horus/seed/sun. However, this diagram includes some important added elements, such as additional constellations on the ecliptic, Nut in a hidden bull form in the south ceiling, the Egyptian civil calendar in the north ceiling, and important links between the north and south ceiling or, more appropriately, the lower north sky and the upper south sky. See Figure 16.

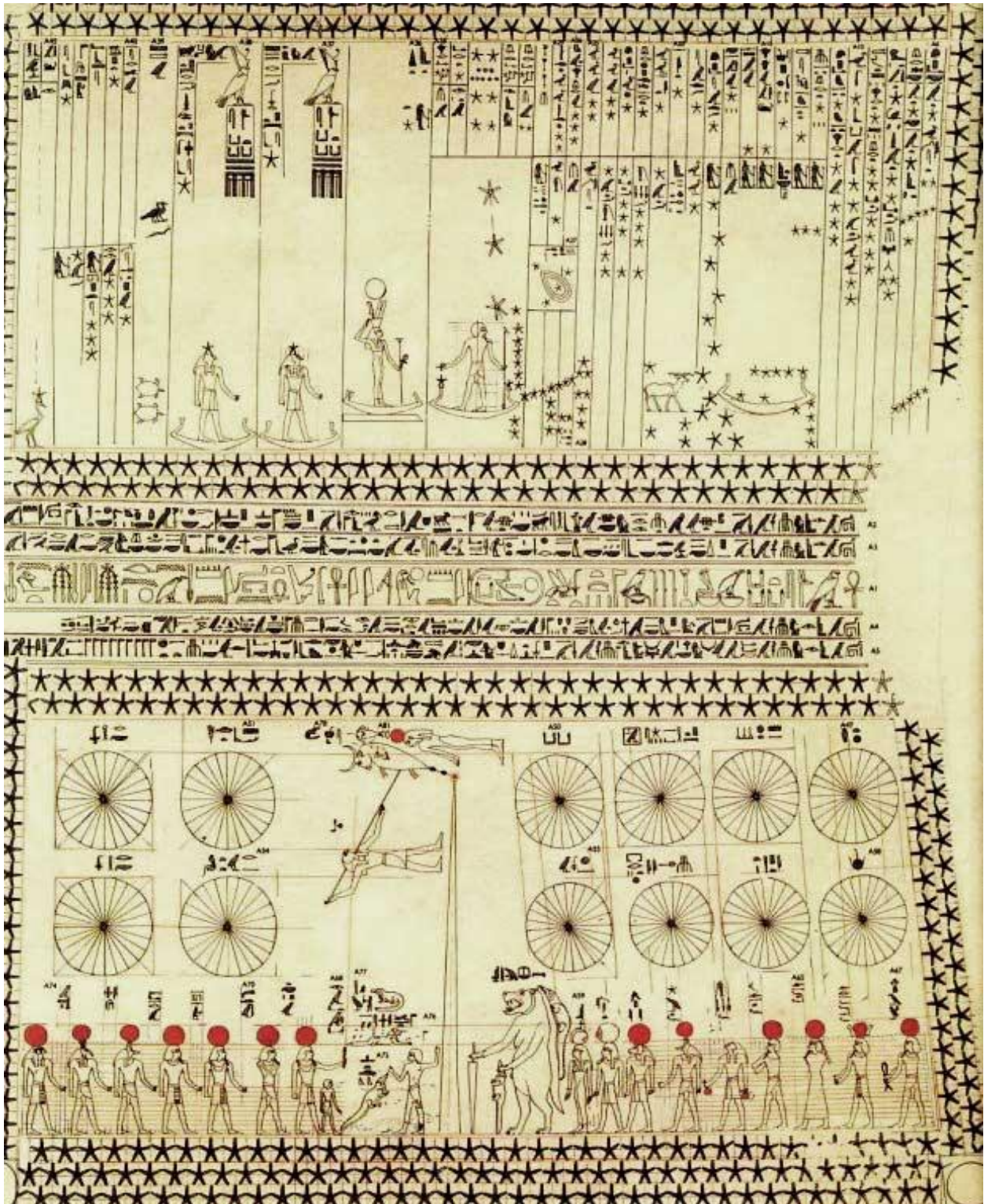


Figure 16A. Senemut celestial diagram. c. 1479 BC (image from Wikipedia)





The celestial diagram of Senemut, dated to about 1479 BC, shows, like the other later celestial diagrams, a typical “reverse” horizon/diagram (again, looking at Draco in the north, parallel to the horizon, with Leo on the horizon in the east: winter should be to the left of Draco, not right). Thus, in the diagram of Senemut, winter is at the viewer’s right, summer at the viewer’s left, with the equinoxes at the center.

In the southern ceiling, the top panel, summer (Cancer) is marked by the sun on top of Isis’s head (note that the turquoise line of the summer solstice in the northern/lower panel culminates at the center of the sun on her head). The winter (Capricorn) is marked by both the staff of Sah/Orion standing in a floating bark (the staff is the Was scepter; the floating bark of Sah symbolizes Pisces and Aquarius, the Egyptian equivalent of the Mesopotamian “God Boat”, and it will be discussed in Chapter 4. More importantly, winter is marked by the constellation of Capricorn, whose tail end is shown at the far right of the diagram within the rear leg of the large hidden horizontal cow of Nut (outlined in green); like the horizontal Virgo, it is a symbol of northern horizontal Ursa Major/Great Bovine).

In the northern or bottom panel, notice that the winter line (vertical, turquoise) is situated at the pole of the ecliptic — the small vertical crocodile, who is symbolic of the new summer seed of Cancer sitting within the womb of the Goddess (Isis, in her avatar of Reret/hippopotamus). Thus, the pole of the ecliptic is actually situated within the curve of Draco, the belly or womb of Reret/hippopotamus, who, in her horizontal cow or horizon aspect, symbolizes the rear part of the Great Bovine (this partial showing of the Great Bovine is in opposition to the earlier Mesopotamian cylinder seals, such as the Susa seal, and earlier Neolithic images that show the complete or whole Great Bovine. The later Egyptian diagrams redid this ancient image of the Great Bovine/Goddess to take into account the precession. That is, the north celestial pole cut up and through the Great Bovine or stalk of wheat, thus effectively cutting it in two. This is why the later Egyptian images show only a partial bull or leg as Ursa Major. This aspect of the cutting up of the Great Bovine by the action of the upward sweep of the north celestial pole, with its new emphasis on the male Ursa Minor, the new sun/seed, over the female Draco/body/vessel, was discussed in my earlier work and will be discussed later in this paper).

In the northern or lower panel, the summer solstice line (turquoise) is shown at the far left, running up from the tail of the crocodile (Sirius/Canis Major) to the crocodile tail of the lion (Cancer) to the head of Ursa Major. This latter point is key, for if you look into any astronomy program, you’ll see

the summer solstice colure from 1479 BC at the tail of Canis Major/Sirius running up to Cancer (crocodile) and then up to the top of the four-star cup of Ursa Major as the bull's head, exactly as Senemut shows. Once again, the Egyptians kept the symbol of the lion/Leo, and simply changed its tail to the tail of the crocodile/Cancer. That extended crocodile tail of the lion as Cancer, once again, references the old summer solstice point of the Egyptian "First Time"/Zep Tepi: the tail of Leo seeding the head/womb of Virgo (also seen in Seti 1). There is also present the same reed pen in the hand of a figure that is seen in Seti 1 that marks the position of the summer solstice.

There are a few reasons that the Egyptians chose to focus on sunrise on the summer solstice, and all of them go back thousands of years to the Neolithic shrine of A.VI.6 (the latter will be discussed in Chapter 6): the 9 month birth of the golden head/seed/sun from the body/stalk/horizon of the Goddess at sunrise in the east just after the late spring to summer harvest. But, as previously mentioned, and more germane to Egypt, however, is the summer solstice coinciding with the heliacal rising of Sirius and the start of the Inundation of the Nile. Thus, Orion/Sah/Osiris's taking the harvested seed from the Gemini Gate/groin of Nut in the center of the Milky Way and seeding Sirius/Isis to beget the new Horus/Pharaoh in the same way that the Nile/Milky Way seeds the triangular delta/womb of the Goddess to prepare it for the fall sowing of the wheat of Egypt. This male divine seeding of the river to beget the wheat is also seen in Sumer, with Enki, as a bull, ejaculating into the Tigris, where its waters cause the grain to grow, etc. Also, the Egyptian hieroglyph "met," which means "inundation, the emission of the Nile god," contains the image of not only water, but a penis ejaculating (Budge 1978: 332). This is why Sah (Orion/Osiris) is shown, like in Seti 1, in Senemut reaching his hand up into the Gemini Gate. He pulls the sun/seed down and sows it into Sirius/Isis. In some diagrams, Sah, like Anu, uses a staff to do this (a symbol of the phallus/plow/pen), which is another symbol of his three-star belt/phallus that points down to, and seeds, Sirius (Bauval 1995: 95–96).

The starting point of Senemut, like the other celestial diagrams, is with Anu and his staff at the fall position (the starting point of the cycle of wheat) in the lower circumpolar region. Like Seti 1, Anu's staff seeds the womb/soil of the goddess in her cow form (Anu's northern staff/spear as the agency of insemination — the southern Pisces as the plow/phallus/reed pen). This is why Virgo is shown in the same parallel position over the Great Bovine (shown here partially as Ursa Major/Meskhetyu, and highlighted in green). This is also why the staff of Anu points exactly to the mouth of Virgo — a

reference to not only Nut swallowing the sun and the Opening of the Mouth Ceremony, but also to Leo/Cancer at the summer solstice seeding Virgo/Sirius at her mouth at the old summer solstice of the “The First Time”/Zep Tepi. Thus, there is a continuity from the release of the golden seed from its stalk in the summer to the fall, when that seed is sown back into the soil/womb of the Goddess.

This fall position, as mentioned earlier, is vital: It not only symbolizes the death of the Pharaoh, whose body/soul will enter the earth/tomb like the sun/seed, but it also symbolizes sunset, the west, and the sun slipping down from the celestial equator into the dark waters below. And as the fall equinox is the same spot on the horizon as the spring, the Egyptians have also linked its passage with the Gemini Gate/groin of Nut. Thus, Nut swallowing the sun with her double horizon shaped lips is really just a symbol of the double horizon shaped vulva of her lower body. It is also, however, an apt symbol of the swallowing the breath to give birth to the spoken Word as the sun/seed that rises in light/understanding (the “ear” in “hear,” and “to ear” is “to plow,” and an “ear” is also a head of “seed”).

From the fall position, the seed/sun then moves in Senemut toward winter, which is seen as the feet of Virgo, which also point down exactly to the pole of the ecliptic (again, by definition, the pole will always be winter, as the winter colure running back from the north celestial pole will always intersect and run through the pole of the ecliptic. As her feet also marked the fall equinox, Libra, there could also be the movement of the fall seed to the winter womb in the north). Then like the sun on the horizon, the sun/seed, as symbolized as the new head or spike of wheat, will reverse and move up the stalk/leg toward spring. From spring, like in Seti I and Ramses II, the sun/head moves further up to the summer position in Senemut.

This same fall-to-summer cycle is also seen at the bottom of the same northern panel. That is, the downward pointing knife of Reret/hippopotamus symbolizes the plow cutting into the soil/womb and the seeding of it. From there, it moves to the vertical crocodile (Cancer, as the small and bare seed within the womb of winter). It then reverses and moves up toward spring and the Gemini Gate, where the hand of Sah/Orion/Osiris will grab the new seed/sun. After the harvest, it will move into the womb of Sirius/Isis (for its nine-month-gestation preceding human birth in spring), and as the Emmer seed, it will move into a container and sit until its fall sowing (sixth-to-seventh-month birth of its head in spring).

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But more interestingly, this same fall to summer cycle is seen in the linking of the northern panel/sky with the southern panel/sky. That is, like the earlier Susa seal, the Egyptians also show that each stage of the sun/wheat that is taking place in the northern or lower sky, is also taking place within the southern or upper sky. This makes sense, as the sun on the ecliptic is rotating via the action of the north celestial pole, with the four seasons not only showcased via the four colures on the ecliptic, but via the four colures that meet at the north celestial pole. They also want to show that the northern or lower sky — which is only visible at night — exactly mirrors the movement of the seed into the dark soil/womb of the Goddess.

To start, let's look at where the cycle begins: the northern spear of Anu and fall, the death of the Pharaoh and the sowing of his soul as the sun/seed. This scene is clearly represented in the northern lower sky; however, it's absent from the southern (as, previously discussed, the Primal Pattern/Primal Horizon only shows the constellations from winter to spring to summer). But if you follow the direction that the northern Anu's spear points to, you can see that it passes through the bovine, then passes exactly through the mouth of Virgo, as mentioned earlier, and then it rises up to the tip of Pisces at the belly of the large hidden cow in the upper southern panel/sky — Nut (or Hathor) in her cow form. *This is why the creators of the celestial diagram elevated Anu and the bull up high above their normal position next to Reret — so that it could provide a link between the northern panel/sky and the southern panel/sky.*<sup>3</sup>

Furthermore, what's remarkable about this image of Anu's spear pointing to the belly of Hathor in the south panel is that it exactly mirrors Anu's same spear pointing to the bovine's belly that is seen in the lower northern panel. That is, the large hidden cow (Nut or Hathor) in the southern panel/sky,

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<sup>3</sup> Hathor = House of Horus. She mirrors the hippopotamus, Reret, the goddess of childbirth, who is an avatar of Hathor, in the north ceiling, and who is in the west. This makes sense, because the pole of the ecliptic and the winter solstice are located right in her womb. Thus, the House of Horus marks the birth of Horus as the sun/seed within the container of her body (as horizon). This is why the west is associated with Hathor, as both Draco/hippopotamus in the north and the winter constellations (Aquarius/Capricorn) in the south are in the west of the sky when viewing both the north and south ceilings). The reason thirty-six decans are shown in the hidden form of Hathor on the south ceiling is due to the perspective of only being able to see the horizon from winter to summer, thus the other six constellations (eighteen decans) are below the horizon and hidden from view. That this appears to be the case is seen in the twelve months of the Egyptian civil calendar in the North Ceiling. This, too, only shows, on the top, the first six months — from winter to summer. The months then continue "below," reversing, like the sun on the horizon.

which reflects the southern Virgo, is a mirror image of her northern aspect as the Great Bovine. This is why Virgo is shown horizontal just above the horizontal Great Bovine/Meskhetyu, as both are being opened by Anu's staff. Thus, she is not only an avatar of Nut (which is why she is horizontal just beneath the horizontal body of Nut in Ramses VII), but she is the southern avatar of the northern Great Bovine/Great Goddess. As discussed earlier, both Nut and Virgo are intimately associated with water. Thus, Virgo is the southern counterpart to the northern Nut, the Milky Way/celestial Nile, who is associated with the water based Reret/hippopotamus (the word "Nu" — the primal celestial waters of the abyss — which Nut is derived from, is not only associated with the life-giving waters of the god/goddess/Virgo that nourish the grain, but the word "Nu" in Egypt also means overflowing pots of beer as well as to drink it — the end product of the cycle of wheat, which will be discussed in more detail in Chapter 5).

As Anu's spear points to the tip of Pisces in the south panel/sky, with both entering the body/womb of a bovine, here we can really see that the constellation of Pisces acting as the southern counterpart to the northern spear of Anu — the leg/stalk/phallus that inseminates and delivers the seed.

Pisces, as we know it today, is shown with two branches, but in Senemut, it is shown as one vertical column of stars (the vertical versus horizontal aspect to the two branches of Pisces is relevant, as the vertical aspect appears to represent the fall sowing/"inseminating" of the sun/seed, and the horizontal appears to represent the winter to spring "movement" of the sun/seed, which parallels its actual movement through Pisces along the ecliptic). The tip of Pisces actually meets with Aquarius; the intersection of the tip of Pisces with the belly/womb/horizon of the bovine as the "God Boat"/Aquarius is interesting, as that spot is not only the old winter solstice of the Egyptian "First Time"/Zep Tepi of 4320 BC, but it's the exact same spot where the two loops of the alphazodiac meet. The relationship between Pisces as the leg/oar that is intimately joined to the "God Boat" of Aquarius will be discussed in Chapter 4.

Thus, not only is the pattern in Senemut based on the Primal Pattern and Primal Horizon of 4320 BC (with Leo on the horizon at in the east and Draco/Ursa Major parallel with the horizon), but Senemut goes out of its way to show the "First Time" of 4320 BC in three different places: (1) The old summer solstice between Leo/Virgo (the tail of Leo seeding Virgo's head). (2) The old vernal equinox



between Gemini/Taurus (as already discussed, and as will be shown in more detail shortly). (3) The old winter solstice between Pisces/Aquarius, as just discussed. However, because the fall equinox is at the same spot as the vernal equinox, as discussed before and shown with Ramses II, the fall equinox is symbolically associated with the Gemini Gate of the "First Time" as well. Thus, in addition to the fall equinox being at its nadir as in the Primal Pattern, opposite the vernal equinox at its zenith as shown in the Primal Pattern, there are really four references to the Zep Tepi here.

Continuing on with the movement of the sun, from the tip of Pisces, a symbol of Anu's fall spear in the northern panel, the sun moves back, just as it does in the northern panel, through the body of the Goddess/bovine to the winter position at the tail of Capricorn in her womb. Thus, we can see here a backward movement from Pisces in the southern panel/sky, which symbolizes the fall spear of Anu in the northern panel/sky, to Capricorn, which is the winter solstice in the southern panel/sky. And in support of this fall-to-winter loop in the larger southern sky, the creator (s) of the Senemut diagram also show us another aspect of the fall-to-winter reverse movement — the head of Sah/Orion/Orisis. Like the two-headed Janus of the Romans, the god of "gates" (i.e., a later manifestation of Orion and the Gemini Gate), or the two-headed Mesopotamian Isimud, Sah is looking backward toward Capricorn/winter. This rearward direction of his head, along with the reverse movement/loop of Anu's staff/Pisces, showcases the reverse movement of the sun on the ecliptic, which *matches the same reverse movement of the sun through the constellations of Taurus, Aries, and Pisces that is seen in the Phoenician alphazodiac*.

As previously pointed out, the figures of Isis/Sirius and Osiris/Sah/Orion in the south panel mark the summer and winter solstices that are shown in the north panel. Thus, in a sense, those two figures of Isis/Sirius and Osiris/Sah in the south panel are a subset of the whole horizon. Their centers are the equinoxes, and if you trace the direction of the staff of Isis and the hand/Ankh of Sah, they both point to the vernal equinox/Gemini Gate. For Isis, that point is the sun on the top of the head of Virgo and the exit point of Anu's spear from the Great Bovine/Meskhetyu. For Sah, it's the Gemini Gate itself that Sah, himself, in the north panel, is pointing up. Thus, the two figures of Isis and Osiris are a couple, twins, and mirror the male and female twins of Gemini that are seen in the later zodiac of Denderah. On another level, they seem to represent the twin stars of Gemini, Castor/Pollux, of which one is mortal and symbolic of the moon (Isis), and the other immortal and symbolic of the sun (Osiris/Horus). As Isis

was considered the double “throne,” this would explain that her hand is pointing up to the new sun on her head as the new harvested seed/Horus (showing her hand rising up to her head, as discussed earlier, derives from the image of the Neolithic Goddess, whose hand shown raised to her head indicates a spring-to-summer motion of the sun on her body as the horizon).

Thus, the figure of Sah, as the immortal sun/seed, is shown in the fall to winter position (mirroring the lion cub as the immortal sun/seed in the fall position in the Susa seal), which not only indicates the start of the seed/soul cycle, but it explains his backward facing head.

Furthermore, and more importantly, the Egyptians placed a large and prominent line that runs up from the head of the crocodile (Cepheus) on the back of Reret in the northern panel to the backward looking Sah. As the celestial diagram of Ramses VII only shows the crocodile on Reret in the fall panel, this is a further clue as to why Sah is looking backward. That is, as the southern panel/sky does not show the fall equinox, as it does in the northern panel/sky, the makers needed to show the start of the cycle of not only the wheat, but the cycle of the death of the Pharaoh. And those two cycles, as mentioned, are intimately connected (i.e., the Pharaoh is sown into the soil/tomb like the seed at sunset/fall in the west).

Thus, from Capricorn, the sun reverses direction and then moves forward to Aquarius, then Pisces, then Aries. As Aries was the vernal equinox at the time, the creator of the diagram drew a picture of the Ram in his normal backward position. From Aries, the sun then moves to Taurus. Taurus, however, is a bit more complex, as it is shown in two parts. The first part is the lower or back half of it. You can see clearly the seven stars of the Pleiades hanging down from its triangular body exactly like a tail (again, the feminine body as triangular crescent womb/delta). The head of Taurus is shown in the box with a waterdrop-shaped object that has two similar shapes nested within it, which is the Emmer seed/sun with its nested seed within seed. A detailed discussion of these three nested seeds (a trinity of mother, father, son), along with its exact placement in the Hyades, is seen in Figures 58 and 59 in *SPP* 296.

From the head of Taurus, which is the Hyades, the sun then moves through the Gemini Gate with its three stars — a symbol of the harvest (again see *SPP* 296 for the image and exact placement of those three stars as the flame/entrance/exit of the Duat. Also, see *SPP* 196 for an image/discussion of the Gemini Gate/candle as the last gate in the Egyptian Book of the Dead, with the body of Osiris curled

around as the candle flame and the exit of the Duat. Also, *SPP* 196 discusses Gemini as the blueprint for the layout of the Egyptian temples, etc.).

Notice that the head of the hidden cow/Nut/Virgo in the south panel is — remarkably — Gemini itself. Thus, the three stars, its gate/flame, emanate down from the mouth of the Goddess as a symbol of the Word or breath that carries the vowel/sun/wisdom.

From the Gemini Gate/harvest, the sun/seed passes over Sah/Orion/Osiris to the head of Isis in the Cancer or summer solstice position. And as the Gemini Gate is also the Egyptian Akhet, and thus symbolizes the one opening of the goddess — the place where the sun rises from the horizon in all four seasons — it is sunrise on the summer solstice that is celebrated. Isis is pointing to it on her head. Thus, the new Horus/Pharaoh is released and reborn as the new sun/Re and the new harvested seed. (This dual season/time aspect to the celestial diagram is seen not only in an amazing image at Catalhoyuk but also in the Chinese *ganzhi*. These will be shown/discussed in Chapters 4 and 3, respectively.)

We will now return to the two loops of the northern and southern sky in Senemut: within the illustrated horizon of the winter-to-summer constellations of the zodiac on the south panel/sky, there is a backward movement from the equinox (Gemini/Taurus) to the winter solstice, as indicated by the backward facing Sah and the fall spear of the Northern Anu going backward to winter (just as it does in Seti 1). This is very exciting, as it exactly mirrors the backward movement of the Phoenician alphazodiac from Gemini/Taurus to the winter solstice, and which, more importantly, takes into account the reverse counterclockwise rotation of the smaller northern circumpolar sky compared to the clockwise rotation of the larger southern sky (and as will be seen in Chapter 4, this reverse loop from the Gemini/Taurus border to the winter solstice is a key part of the cycle of wheat). Thus, this helps to explain not only the different sizes of the two loops of the alphazodiac, but their different rotations. *Thus, the Phoenician alphabet is clearly based on the Egyptian celestial diagrams, and as we'll see in Chapter 6, the Proto-Sinaitic script will further support this.*

To recap, this reverse rotation from Taurus to Pisces, fall-to-winter, is vital, as it represents the start of the cycle of wheat in Egypt — the fall sowing of the seed. This is why the Phoenician alphabet starts with the reverse movement of Taurus to Pisces — it is merely mirroring the Egyptian celestial diagrams, which, in turn, pattern the death and resurrection of the Pharaoh as the new Horus/sun with

the start of the Egyptian wheat cycle — i.e., the sowing of the fall seed/soul/sun down past the celestial equator and into the lower winter womb/soil of the Goddess.

\* \* \*

But even more interesting and clever, as briefly discussed earlier, the Egyptians not only show the two loops of the north and south sky, with their reversals, but as the final image of the Pharaoh moving to the northern sky and then turning and looking south from the center of the image (the axis mundi/navel/north celestial pole), they show a convergence of both the north and the south into “one” image, with no reversals. This is why the constellations of both the north and the south sky are presented in one image: the duality of the north and the south, of lower and upper, of time and space, is transcended by the Pharaoh in death in the same way that he “united” both lower and upper Egypt in life, and will do once again as the new Pharaoh/Horus with his rebirth/resurrection. The southern and upper sky before him is whole, as it contains the vital elements of both the lower north and the upper south, and, more importantly, there are no reverse rotations. Both north and south, lower and upper, move in sync — clockwise.

That is, like the Neolithic Yin Yang and the androgynous Goddess, the northern sky is contained within the southern: the southern within the northern; the female within the male; the male within the female. In other words, to go back to the Neolithic androgynous Goddess, the lower feminine lunar Emmer plant is contained within the upper male solar seed, the seed within the plant. And, to go back further still, to the Upper Paleolithic androgynous Goddess: the feminine lunar womb of the Goddess is contained within her male solar head, and her head is contained with her womb. That is, the lunar bull is contained within the solar lion, the solar lion within the lunar bull. The moon is contained within the sun, the sun within the moon.

\* \* \*

The next item that I would like to discuss is in Senemut in the bottom and north panel/sky. It is similar to the triangle discussed in Ramses II. In Senemut this triangle runs from the hands of Virgo down to the ground. There are two interesting features regarding it. The first is that it starts at the center of Virgo, her womb, where Spica, the seed is. As will be discussed later, Spica was the old summer solstice at Neolithic Catalhoyuk. The second feature is more interesting. This triangle could have been a line, but it's not. Thus, if we look at the point at which it starts, the hands/womb/Spica of Virgo, and then

extend the triangle out from there, we can see that both sides intersect key points in the circumpolar region. See Figure 17.



**Figure 17.** Virgo and her triangle, as seen in Senemut, points to both the current north celestial pole at c. 1470 BC and the old north celestial pole of c. 2780 BC (Thuban)

In Figure 17, note that, if we duplicate the line emanating out from Spica in Virgo in Senemut, it intersects with the north celestial pole — the head and sun of floating boy/Ursa Minor. As Ursa Minor is the northern symbol of the sun/seed, the line leading from Spica to it makes perfect sense. Also, note that it passes just beneath Mizar in Ursa Major. But more importantly, notice that the other line of the triangle intersects Thuban, the old north celestial pole from the Old Kingdom (c. 2780 BC). Thus, amazingly, the triangle in Senemut is really showing the upward arc/movement and length of the precession of the north celestial pole!

Furthermore, and more relevant to Senemut, this second line from Spica passes through Alkaid, the bottom of the leg of Ursa Major. Looking at Senemut and the starting point of the triangle, we can see that it starts at the third and last dot/star of Meskhetyu/Ursa Major, which is the star Alkaid. Thus,

in a reversal of the image and north/south, Virgo is merely an avatar of the Great Bovine as discussed — with Ursa Minor as Spica in its womb at the north celestial pole emanating out and down to Spica as Ursa Minor in the womb of Virgo. Also note that, in Figure 17, Leo's tail touches the triangle emanating out from Spica/womb (in Senemut, the lion with the crocodile tail marks the old summer solstice — the seeding of Virgo's womb/Spica).

And to show that this is all not just speculation and/or coincidence, the celestial diagram of Pedamenope (dated to c. 560 BC), shows a similar image. Instead of a triangle, Virgo is holding a cord in her hand that runs to the second star from the bottom of Ursa Major, Mizar, which then runs to the point of the knife of Reret — the north celestial pole. And when one checks the angle from Spica to the north celestial pole at 560 BC, one sees that the line (or cord) runs past the other side of Mizar, just touching it. See Figure 18.

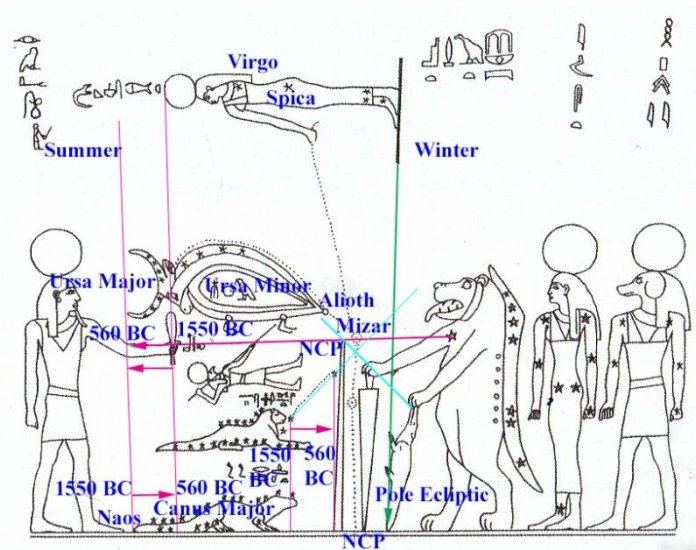


Figure 18. Celestial diagram of Pedamenope. C. 560 BC (Adapted from Lull and Belmonte 2009: 167)

In Figure 18, notice that the Egyptians marked the passage of the precession from approximately 1550 BC to their current time, around 560 BC (shown in red vertical lines). Why they picked the time around 1550 BC is unknown (the summer solstice colure still being in the head or eye, Mirak, of Ursa Major, and, in this diagram, the leg of Leo?). The red columns on the left that show the movement of

the summer solstice match exactly the red columns on the right that show the same movement of the summer solstice. That is, on the left bottom, the summer solstice is shown moving from Naos at the tail of the crocodile that makes up Canus Major (around 1550 BC) to a spot just before Puppis (560 BC). In addition, the summer solstice is shown to have moved from a spot just in front of Leo (1550 BC) to its present spot in Cancer (560 BC), as seen on the right at the bottom, with the addition of two stars and a dotted line.

However, the precession is also shown moving in the opposite direction in the northern sky. At the top left, note that the Egyptians marked the passage of the summer solstice from the top of Ursa Major at Dubhe at around 1550 BC to Alhaid 6 at around 560 BC.

Also note that the tall thin triangle marks the north celestial pole. It's from that point that the summer solstice colure (the long red horizontal arrow) runs to and intersects with the hand of the man with the reed pen that marks the summer solstice, which, as in Seti I and Senemut, marks the summer solstice that runs down to the tail of the crocodile (Isis/Sirius), as well as up to the head of Ursa Major/bull. But that same point at the top of the thin triangle, NCP, also marks the winter solstice colure that runs backward to Draco. (The star Alahakan at Reret's chest seems to symbolize the pole of the ecliptic in this diagram.)

In addition, Virgo once again symbolizes the horizon (the old horizontal Goddess of the horizon). Her feet once again mark the winter solstice, her center the equinoxes, and her head the summer solstice. As in Senemut, notice how her feet point down exactly to the small crocodile/seed at the pole of the ecliptic (her womb) in Draco/Reret/Great Bovine.

Last, notice again the 90-degree rotation from the equinoxes to the solstices. The blue line from the star in front of Leo, the old summer solstice, to its new spot in Cancer, angles up along the dotted line. Intersecting this, as in the case of Ramses II, are the fall/spring equinoxes.

\* \* \*

The last feature that I would like to discuss in the Senemut celestial diagram is the Egyptian civil calendar (a solar calendar) that is shown in the northern/lower panel. It consists of a group of twelve large circles that start at the upper right at 1 Akhet 1 (Please note that the Egyptians had three seasons: Akhet [3ht], Peret [prt], and Shemu [smw]. Thus, 1 Akhet 1 means the first month of Akhet, the first day. 2 Peret 21 means the second month of Peret, the twenty-first day, etc. Their order and meaning will be

discussed shortly). Due to the fact that the civil calendar was only 365 days (not 365.25), it normally wandered throughout the years (one day every four years), taking between 1457 and 1461 years for it to return to its original position. But the Egyptian priests, who intimately understood the wandering years, as well as the precession, appeared to have also used a set civil calendar to mark the original or “first time” that it was inaugurated. I say this because the civil calendar in Senemut does not start 1 Akhet 1 with the rise of Sirius and the inundation of the Nile. Rather, it starts 1 Akhet 1 at the *winter solstice*.

The idea of the Egyptian civil calendar’s starting at the winter solstice instead of at the summer solstice is not new: Juan Belmonte refers to the start of the Egyptian New Year at the winter solstice as “Gardiner’s Misore Year” (Belmonte 2009: 88). Belmonte writes,

The three seasons (3ht), (prt) and (smw) are normally translated as Inundation, Winter or Growing, and Summer or Harvest, respectively, on the basis that this set of names is clearly related to an agricultural year. However, as recently argued by Depuydt, there could be a controversy with these names and this paradigm is far from secure. Actually, when the names were first discovered by Champollion, the French scholar translated 3ht as Vegetation and smw as Inundation. However, in the middle of the nineteenth century, Heinrich Brugsch defended the theory, supported with several well-sustained arguments, that it was 3ht which was the season to be identified with the period of the Inundation (and so translated) and since then any other readings have been considered almost a heresy. But, as Depuydt has stated, there are still some old epigraphic hints that would better relate 3ht with the roots “to be verdant” or “to flourish” instead of the root “to flood” (Belmonte 2009: 92).

In fact, Belmonte not only raises doubts about the meaning of Akhet/Shemu (Belmonte 2009: 88, 92, 96, 107–109), but also speculates that because two monuments were oriented to the rising sun (Mentuhotep’s mortuary temple and Senuseret 1’s temple of Amun), the “birth of Re,” on the winter solstice on the first day of the civil year, 1 Akhet 1, “the feast of *mswt r* was frozen at *wpt rnpt* for the rest of Egyptian history” (Belmonte 2009: 108).



But what I find more interesting and key are the hieroglyphs themselves. That is, as a picture, the hieroglyph for Akhet shows vegetation growing from the land, and the hieroglyph for Shemu shows "three" water symbols, which, as a group of three, is usually equated with large quantities of water, not a small amount. For instance, the word "netes" — "little, low (of Nile)" — is shown with "one" water mark. Also, the word "netsit" — "diminution" — also shows only one water mark (Budge 1978: 409). But on the other hand, the word "Shem"/ "Shemu," which means "season of summer ... days of summer," as well as "the god of summer" (Budge 1978: 740) shows three water marks. Furthermore, the word "Shemm" means "to inundate, the summer inundation" (Budge 1978: 740).

It thus appears that somehow the seasons of Akhet and Shemu were backward and needed to be fixed (or, at the least, explained clearly). For not only does the evidence just given show that Shemu is clearly meant to represent the summer and water, and Akhet is clearly meant to represent the winter and growth, *but, more importantly, the celestial diagram of Senemut, as I will show, clearly supports Akhet as representing the season of Vegetation and Shemu as the season of Inundation.*

Though one could say that the civil calendar really starts at the summer solstice because the image of Senemut is reversed from its normal position (i.e., Leo is shown to the viewer's left instead of to the right, etc.). But this would be in error. For, like the hawk placed just above the lion/Leo in Seti 1 that indicates the true direction of east, the Egyptians placed 1 Akhet 1 at the back of Reret/hippopotamus, and thus it is a true indicator of a winter position. If they wanted to show 1 Akhet 1 as symbolizing the summer, they would have placed it on the other side of Reret and on the same side with the lion/Leo and the summer solstice at Cancer. Thus, their associating 1 Akhet 1 with winter, Capricorn, was purposeful. And indeed, as the evidence will show, they went out of their way to link the winter and spring months to their respective counterparts just above them in the south panel/sky. Furthermore, the fact that the Egyptians started 1 Akhet 1 at the winter solstice position, via its direct link to its above corresponding constellation, supports all of the other winter and summer placements within Senemut (and other celestial diagrams) and, in fact, confirms them.

Thus, the first circle, 1 Akhet 1, the month of Thout/Thoth, begins with the winter solstice at the tail end of Capricorn. Thus, the large brown line that I added follows the angled line from the start of 1 Akhet 1 and goes up to the end of the constellation of Capricorn in the upper southern sky (note that the lines that frame the months on the right side are angled, whereas the four months on the left are

straight. The Egyptians created those angles in order to link the calendar months to their counterpart constellations in the upper panel/sky). Given that 1 Akhet, or Thoth, contains most of Aquarius, the constellation of Aquarius is mostly contained within the boundaries of this first month. As the constellations in the upper southern panel are crammed next to another within the legs of the large hidden cow, with Pisces shown standing vertical instead of horizontal, I don't think that the Egyptians tried to give an accurate depiction of their respective size on the ecliptic. It's purely symbolic. Thus, the brown lines that I put in to highlight the slanted lines that point up at the southern panel are merely approximations, which is what I think the Egyptians intended.

Last, it's also important to point out that if you run the clock back to the old kingdom and the Age of Taurus (which took place from the Egyptian "First Time"/Zep Tepi at 4320 BC to approximately 2160 BC), then the first month of Thoth is Aquarius, with the second month being Pisces, the third Aries, and the fourth Taurus. This would place the Taurus/Gemini Gate almost exactly where it is now — with the celestial diagram/figures situated at the Gemini Gate between the fourth month of mostly Taurus and the fifth month of mostly Gemini. Thus, the diagram of Senemut, like many of the older features from the Age of Leo, appears to have conserved the old Gemini Gate in the center of the Milky Way where the old spring equinox used to be. But due to the precession, they had to modify it to keep up.

\* \* \*

At this point, I feel that it's appropriate to stop the discussion of Senemut and the civil calendar. As the months of the civil calendar are not only correlated to the constellations in the upper southern panel/sky of Senemut, but to the cycle of the seed, I will continue this discussion, along with the supporting evidence for the festivals of those months, in Chapter 5, which will go into detail regarding the cycle of seed and its link to the constellations.

### 3.

# The Chinese Lunar Signs and *Ganzhi* and Their Connection to the Phoenician Alphazodiac and the West

There are signs I can't ignore anymore.

—“Half Built Houses,” Archive

Hugh Moran observed that China, with its conserved astrological history, was a fitting place to look for correspondences between the early alphabet and the lunar signs of the zodiac. In my first paper “On the Origins of the Alphabet” (*SPP* 196), following Moran, I also tried to correlate the twenty-eight mansions of the Chinese lunar zodiac to the twenty-two-letter Phoenician alphabet. As the Chinese lunar zodiac contains Aquarius (the Phoenician doesn't), I was able to match the twenty-four lunar mansions to the Phoenician letter couplets/houses of the zodiac. However, I feel that I was only partly successful, as the remaining four lunar mansions didn't seem to have a place within the Phoenician letter couplets/houses, and I tried my best to fit them in, as shown in Figure 3 of *SPP* 196.

This was a problem that I felt I could no longer ignore, so I recently returned to it. In doing so, I was pleased to discover the exact placement and function of those four extra mansions. I also discovered several important links between the twenty-two Phoenician letters and the Chinese twenty-two *ganzhi*.

Therefore, this chapter will include the following discussions:

1. The Chinese twenty-eight lunar zodiac and its relationship to the Phoenician twenty-two letter alphazodiac, including the important link between the Black Tortoise of China and the signs of Cancer/Aquarius and the constellation of Draco in the circumpolar region of the sky.
2. The Chinese twenty-two *ganzhi* and their relationship to the twenty-two-letter Phoenician alphazodiac.
3. Further evidence of the connection between China and the West.
4. The thirty-letter Ugaritic lunar alphabet and its relationship to the twenty-two-letter Phoenician alphazodiac.

### 3.1 THE CHINESE LUNAR ZODIAC AND THE PHOENICIAN ALPHABET

As I showed in *SPP* 196, all twenty-two of the Phoenician letters can be correlated to twenty-two Chinese lunar mansions. They not only resemble them in shape, but, more importantly, they duplicate the same pattern of letter/mansion reversals at the solstices. But as just mentioned, I couldn't really find a proper place for the four extra mansions (Aquarius, which is not in the Phoenician, is contained within the lunar zodiac. Thus, only twenty-four of the twenty-eight were accounted for).

However, going back and relooking at the problem, I discovered the solution to those extra mansions. It turns out that the four extra mansions within the Chinese lunar zodiac not only mark the start of the four seasons/directions in China, but also mark the four colures or cardinal points of those seasons — the two solstices and two equinoxes, and thus, amazingly, match the exact same primal pattern/horizon seasons found in the Phoenician alphazodiac. Thus, the smaller solar zodiac is a *function of, contained within*, the larger lunar zodiac. This actually makes perfect sense, as the light of the full moon originates with the light of the sun. Thus, the sun is contained within the moon, an idea that has its roots in the Upper Paleolithic/Neolithic concept of the sun as seed as the upper head of the Great Goddess rising up from her lower lunar crescent.

But more surprising still, the four cardinal points in the Chinese lunar zodiac do not mark their own current time within the Age of Aries, but, rather, like the Phoenician, they instead point to an older age when the vernal equinox was between Gemini and Taurus — the Egyptian “Zep Tepi” (*zp tpj*) or “First Time” of 4320 BC, when the sun was thought to have been born on the ecliptic in the center of the

Milky Way from the womb of the Goddess. It's important to note that the date of 4320 BC is an approximate date to the old cardinal points. That is, based on the Egyptian calendar start date of 1 Akhet 1, with a 1460 year cycle, Censorinus calculated the Egyptian First Time — the heliacal rise of Sirius and the start of the Inundation — as starting at 4242 BC, which is sometimes called "the first exactly dated year in history" (Wikipedia: [https://en.wikipedia.org/wiki/Egyptian\\_calendar](https://en.wikipedia.org/wiki/Egyptian_calendar)). West references the eminent German Egyptologist Ludwig Borchardt, the discoverer of the bust of Nefertiti, as accepting a date of approximately 4260 BC as the date of the start of the Egyptian Calendar. Thus, the date of 4320 BC is not merely an approximate date, but is one pretty close to the dates set down by Censorinus and Borchardt.

Thus, not only does the pattern of the twenty-two-letter Phoenician solar alphazodiac match the shapes, reversals, seasons, and concepts contained within the twenty-eight mansion Chinese lunar zodiac (with both dated to the Age of Aries), but they are correlated to the twenty-two Chinese *ganzhi* as well (which will be discussed in Part 2 of this chapter). Furthermore, this also helps to explain why most of the cuneiform letters from the thirty-letter Ugaritic alphabet resemble the twenty-two Phoenician letters (which will be discussed in part 4 of this chapter). See Figure 19.

## Correlation Between Phoenician Alphabet and Chinese Lunar Mansions

| Normal Order of Phoenician/Chinese to Form Zodiac Couplet                                          |  |  |  |  |  |  |  |  |  |  |  | Couplet Reversed |      | Couplet Reversed |      | Couplet Reversed |      | Couplet Reversed |      |      |
|----------------------------------------------------------------------------------------------------|--|--|--|--|--|--|--|--|--|--|--|------------------|------|------------------|------|------------------|------|------------------|------|------|
| Chinese Lunar Mansion Couplets With Reversals. 4 Extra Mansions, Spaced every 7, are the 4 Colures |  |  |  |  |  |  |  |  |  |  |  | 22               | 23   | 24               | 25   | 26               | 27   | 28               |      |      |
| 1 Horn                                                                                             |  |  |  |  |  |  |  |  |  |  |  | 22 Well          | 23 鬼 | 24 柳             | 25 星 | 26 張             | 27 翼 | 28 轸             |      |      |
| Couplet Reversed                                                                                   |  |  |  |  |  |  |  |  |  |  |  | 20 參             | 21 井 | 22 井             | 23 井 | 24 井             | 25 井 | 26 井             | 27 井 | 28 井 |
| Couplet Reversed                                                                                   |  |  |  |  |  |  |  |  |  |  |  | 20 參             | 21 井 | 22 井             | 23 井 | 24 井             | 25 井 | 26 井             | 27 井 | 28 井 |
| Couplet Reversed                                                                                   |  |  |  |  |  |  |  |  |  |  |  | 20 參             | 21 井 | 22 井             | 23 井 | 24 井             | 25 井 | 26 井             | 27 井 | 28 井 |
| Couplet Reversed                                                                                   |  |  |  |  |  |  |  |  |  |  |  | 20 參             | 21 井 | 22 井             | 23 井 | 24 井             | 25 井 | 26 井             | 27 井 | 28 井 |
| Couplet Reversed                                                                                   |  |  |  |  |  |  |  |  |  |  |  | 20 參             | 21 井 | 22 井             | 23 井 | 24 井             | 25 井 | 26 井             | 27 井 | 28 井 |
| Couplet Reversed                                                                                   |  |  |  |  |  |  |  |  |  |  |  | 20 參             | 21 井 | 22 井             | 23 井 | 24 井             | 25 井 | 26 井             | 27 井 | 28 井 |
| Couplet Reversed                                                                                   |  |  |  |  |  |  |  |  |  |  |  | 20 參             | 21 井 | 22 井             | 23 井 | 24 井             | 25 井 | 26 井             | 27 井 | 28 井 |
| Couplet Reversed                                                                                   |  |  |  |  |  |  |  |  |  |  |  | 20 參             | 21 井 | 22 井             | 23 井 | 24 井             | 25 井 | 26 井             | 27 井 | 28 井 |
| Couplet Reversed                                                                                   |  |  |  |  |  |  |  |  |  |  |  | 20 參             | 21 井 | 22 井             | 23 井 | 24 井             | 25 井 | 26 井             | 27 井 | 28 井 |
| Couplet Reversed                                                                                   |  |  |  |  |  |  |  |  |  |  |  | 20 參             | 21 井 | 22 井             | 23 井 | 24 井             | 25 井 | 26 井             | 27 井 | 28 井 |
| Couplet Reversed                                                                                   |  |  |  |  |  |  |  |  |  |  |  | 20 參             | 21 井 | 22 井             | 23 井 | 24 井             | 25 井 | 26 井             | 27 井 | 28 井 |
| Couplet Reversed                                                                                   |  |  |  |  |  |  |  |  |  |  |  | 20 參             | 21 井 | 22 井             | 23 井 | 24 井             | 25 井 | 26 井             | 27 井 | 28 井 |
| Couplet Reversed                                                                                   |  |  |  |  |  |  |  |  |  |  |  | 20 參             | 21 井 | 22 井             | 23 井 | 24 井             | 25 井 | 26 井             | 27 井 | 28 井 |
| Couplet Reversed                                                                                   |  |  |  |  |  |  |  |  |  |  |  | 20 參             | 21 井 | 22 井             | 23 井 | 24 井             | 25 井 | 26 井             | 27 井 | 28 井 |
| Couplet Reversed                                                                                   |  |  |  |  |  |  |  |  |  |  |  | 20 參             | 21 井 | 22 井             | 23 井 | 24 井             | 25 井 | 26 井             | 27 井 | 28 井 |
| Couplet Reversed                                                                                   |  |  |  |  |  |  |  |  |  |  |  | 20 參             | 21 井 | 22 井             | 23 井 | 24 井             | 25 井 | 26 井             | 27 井 | 28 井 |
| Couplet Reversed                                                                                   |  |  |  |  |  |  |  |  |  |  |  | 20 參             | 21 井 | 22 井             | 23 井 | 24 井             | 25 井 | 26 井             | 27 井 | 28 井 |
| Couplet Reversed                                                                                   |  |  |  |  |  |  |  |  |  |  |  | 20 參             | 21 井 | 22 井             | 23 井 | 24 井             | 25 井 | 26 井             | 27 井 | 28 井 |
| Couplet Reversed                                                                                   |  |  |  |  |  |  |  |  |  |  |  | 20 參             | 21 井 | 22 井             | 23 井 | 24 井             | 25 井 | 26 井             | 27 井 | 28 井 |
| Couplet Reversed                                                                                   |  |  |  |  |  |  |  |  |  |  |  | 20 參             | 21 井 | 22 井             | 23 井 | 24 井             | 25 井 | 26 井             | 27 井 | 28 井 |
| Couplet Reversed                                                                                   |  |  |  |  |  |  |  |  |  |  |  | 20 參             | 21 井 | 22 井             | 23 井 | 24 井             | 25 井 | 26 井             | 27 井 | 28 井 |
| Couplet Reversed                                                                                   |  |  |  |  |  |  |  |  |  |  |  | 20 參             | 21 井 | 22 井             | 23 井 | 24 井             | 25 井 | 26 井             | 27 井 | 28 井 |
| Couplet Reversed                                                                                   |  |  |  |  |  |  |  |  |  |  |  | 20 參             | 21 井 | 22 井             | 23 井 | 24 井             | 25 井 | 26 井             | 27 井 | 28 井 |
| Couplet Reversed                                                                                   |  |  |  |  |  |  |  |  |  |  |  | 20 參             | 21 井 | 22 井             | 23 井 | 24 井             | 25 井 | 26 井             | 27 井 | 28 井 |
| Couplet Reversed                                                                                   |  |  |  |  |  |  |  |  |  |  |  | 20 參             | 21 井 | 22 井             | 23 井 | 24 井             | 25 井 | 26 井             | 27 井 | 28 井 |
| Couplet Reversed                                                                                   |  |  |  |  |  |  |  |  |  |  |  | 20 參             | 21 井 | 22 井             | 23 井 | 24 井             | 25 井 | 26 井             | 27 井 | 28 井 |
| Couplet Reversed                                                                                   |  |  |  |  |  |  |  |  |  |  |  | 20 參             | 21 井 | 22 井             | 23 井 | 24 井             | 25 井 | 26 井             | 27 井 | 28 井 |
| Couplet Reversed                                                                                   |  |  |  |  |  |  |  |  |  |  |  | 20 參             | 21 井 | 22 井             | 23 井 | 24 井             | 25 井 | 26 井             | 27 井 | 28 井 |
| Couplet Reversed                                                                                   |  |  |  |  |  |  |  |  |  |  |  | 20 參             | 21 井 | 22 井             | 23 井 | 24 井             | 25 井 | 26 井             | 27 井 | 28 井 |
| Couplet Reversed                                                                                   |  |  |  |  |  |  |  |  |  |  |  | 20 參             | 21 井 | 22 井             | 23 井 | 24 井             | 25 井 | 26 井             | 27 井 | 28 井 |
| Couplet Reversed                                                                                   |  |  |  |  |  |  |  |  |  |  |  | 20 參             | 21 井 | 22 井             | 23 井 | 24 井             | 25 井 | 26 井             | 27 井 | 28 井 |
| Couplet Reversed                                                                                   |  |  |  |  |  |  |  |  |  |  |  | 20 參             | 21 井 | 22 井             | 23 井 | 24 井             | 25 井 | 26 井             | 27 井 | 28 井 |
| Couplet Reversed                                                                                   |  |  |  |  |  |  |  |  |  |  |  | 20 參             | 21 井 | 22 井             | 23 井 | 24 井             | 25 井 | 26 井             | 27 井 | 28 井 |
| Couplet Reversed                                                                                   |  |  |  |  |  |  |  |  |  |  |  | 20 參             | 21 井 | 22 井             | 23 井 | 24 井             | 25 井 | 26 井             | 27 井 | 28 井 |
| Couplet Reversed                                                                                   |  |  |  |  |  |  |  |  |  |  |  | 20 參             | 21 井 | 22 井             | 23 井 | 24 井             | 25 井 | 26 井             | 27 井 | 28 井 |
| Couplet Reversed                                                                                   |  |  |  |  |  |  |  |  |  |  |  | 20 參             | 21 井 | 22 井             | 23 井 | 24 井             | 25 井 | 26 井             | 27 井 | 28 井 |
| Couplet Reversed                                                                                   |  |  |  |  |  |  |  |  |  |  |  | 20 參             | 21 井 | 22 井             | 23 井 | 24 井             | 25 井 | 26 井             | 27 井 | 28 井 |
| Couplet Reversed                                                                                   |  |  |  |  |  |  |  |  |  |  |  | 20 參             | 21 井 | 22 井             | 23 井 | 24 井             | 25 井 | 26 井             | 27 井 | 28 井 |
| Couplet Reversed                                                                                   |  |  |  |  |  |  |  |  |  |  |  | 20 參             | 21 井 | 22 井             | 23 井 | 24 井             | 25 井 | 26 井             | 27 井 | 28 井 |
| Couplet Reversed                                                                                   |  |  |  |  |  |  |  |  |  |  |  | 20 參             | 21 井 | 22 井             | 23 井 | 24 井             | 25 井 | 26 井             | 27 井 | 28 井 |
| Couplet Reversed                                                                                   |  |  |  |  |  |  |  |  |  |  |  | 20 參             | 21 井 | 22 井             | 23 井 | 24 井             | 25 井 | 26 井             | 27 井 | 28 井 |
| Couplet Reversed                                                                                   |  |  |  |  |  |  |  |  |  |  |  | 20 參             | 21 井 | 22 井             | 23 井 | 24 井             | 25 井 | 26 井             | 27 井 | 28 井 |
| Couplet Reversed                                                                                   |  |  |  |  |  |  |  |  |  |  |  | 20 參             | 21 井 | 22 井             | 23 井 | 24 井             | 25 井 | 26 井             | 27 井 | 28 井 |
| Couplet Reversed                                                                                   |  |  |  |  |  |  |  |  |  |  |  | 20 參             | 21 井 | 22 井             | 23 井 | 24 井             | 25 井 | 26 井             | 27 井 | 28 井 |
| Couplet Reversed                                                                                   |  |  |  |  |  |  |  |  |  |  |  | 20 參             | 21 井 | 22 井             | 23 井 | 24 井             | 25 井 | 26 井             | 27 井 | 28 井 |
| Couplet Reversed                                                                                   |  |  |  |  |  |  |  |  |  |  |  | 20 參             | 21 井 | 22 井             | 23 井 | 24 井             | 25 井 | 26 井             | 27 井 | 28 井 |
| Couplet Reversed                                                                                   |  |  |  |  |  |  |  |  |  |  |  | 20 參             | 21 井 | 22 井             | 23 井 | 24 井             | 25 井 | 26 井             | 27 井 | 28 井 |
| Couplet Reversed                                                                                   |  |  |  |  |  |  |  |  |  |  |  | 20 參             | 21 井 | 22 井             | 23 井 | 24 井             | 25 井 | 26 井             | 27 井 | 28 井 |
| Couplet Reversed                                                                                   |  |  |  |  |  |  |  |  |  |  |  | 20 參             | 21 井 | 22 井             | 23 井 | 24 井             | 25 井 | 26 井             | 27 井 | 28 井 |
| Couplet Reversed                                                                                   |  |  |  |  |  |  |  |  |  |  |  | 20 參             | 21 井 | 22 井             | 23 井 | 24 井             | 25 井 | 26 井             | 27 井 | 28 井 |
| Couplet Reversed                                                                                   |  |  |  |  |  |  |  |  |  |  |  | 20 參             | 21 井 | 22 井             | 23 井 | 24 井             | 25 井 | 26 井             | 27 井 | 28 井 |
| Couplet Reversed                                                                                   |  |  |  |  |  |  |  |  |  |  |  | 20 參             | 21 井 | 22 井             | 23 井 | 24 井             | 25 井 | 26 井             | 27 井 | 28 井 |
| Couplet Reversed                                                                                   |  |  |  |  |  |  |  |  |  |  |  | 20 參             | 21 井 | 22 井             | 23 井 | 24 井             | 25 井 | 26 井             | 27 井 | 28 井 |
| Couplet Reversed                                                                                   |  |  |  |  |  |  |  |  |  |  |  | 20 參             | 21 井 | 22 井             | 23 井 | 24 井             | 25 井 | 26 井             | 27 井 | 28 井 |
| Couplet Reversed                                                                                   |  |  |  |  |  |  |  |  |  |  |  | 20 參             | 21 井 | 22 井             | 23 井 | 24 井             | 25 井 | 26 井             | 27 井 | 28 井 |
| Couplet Reversed                                                                                   |  |  |  |  |  |  |  |  |  |  |  | 20 參             | 21 井 | 22 井             | 23 井 | 24 井             | 25 井 | 26 井             | 27 井 | 28 井 |
| Couplet Reversed                                                                                   |  |  |  |  |  |  |  |  |  |  |  | 20 參             | 21 井 | 22 井             | 23 井 | 24 井             | 25 井 | 26 井             | 27 井 | 28 井 |
| Couplet Reversed                                                                                   |  |  |  |  |  |  |  |  |  |  |  | 20 參             | 21 井 | 22 井             | 23 井 | 24 井             | 25 井 | 26 井             | 27 井 | 28 井 |
| Couplet Reversed                                                                                   |  |  |  |  |  |  |  |  |  |  |  | 20 參             | 21 井 | 22 井             | 23 井 | 24 井             | 25 井 | 26 井             | 27 井 | 28 井 |
| Couplet Reversed                                                                                   |  |  |  |  |  |  |  |  |  |  |  | 20 參             | 21 井 | 22 井             | 23 井 | 24 井             | 25 井 | 26 井             | 27 井 | 28 井 |
| Couplet Reversed                                                                                   |  |  |  |  |  |  |  |  |  |  |  | 20 參             | 21 井 | 22 井             | 23 井 | 24 井             | 25 井 | 26 井             | 27 井 | 28 井 |
| Couplet Reversed                                                                                   |  |  |  |  |  |  |  |  |  |  |  | 20 參             | 21 井 | 22 井             | 23 井 | 24 井             | 25 井 | 26 井             | 27 井 | 28 井 |
| Couplet Reversed                                                                                   |  |  |  |  |  |  |  |  |  |  |  | 20 參             | 21 井 | 22 井             | 23 井 | 24 井             | 25 井 | 26 井             | 27 井 | 28 井 |
| Couplet Reversed                                                                                   |  |  |  |  |  |  |  |  |  |  |  | 20 參             | 21 井 | 22 井             | 23 井 | 24 井             | 25 井 | 26 井             | 27 井 | 28 井 |
| Couplet Reversed                                                                                   |  |  |  |  |  |  |  |  |  |  |  | 20 參             | 21 井 | 22 井             | 23 井 | 24 井             | 25 井 | 26 井             | 27 井 | 28 井 |
| Couplet Reversed                                                                                   |  |  |  |  |  |  |  |  |  |  |  | 20 參             | 21 井 | 22 井             | 23 井 | 24 井             | 25 井 | 26 井             | 27 井 | 28 井 |
| Couplet Reversed                                                                                   |  |  |  |  |  |  |  |  |  |  |  | 20 參             | 21 井 | 22 井             | 23 井 | 24 井             | 25 井 | 26 井             | 27 井 | 28 井 |
| Couplet Reversed                                                                                   |  |  |  |  |  |  |  |  |  |  |  | 20 參             | 21 井 | 22 井             | 23 井 | 24 井             | 25 井 | 26 井             | 27 井 | 28 井 |
| Couplet Reversed                                                                                   |  |  |  |  |  |  |  |  |  |  |  | 20 參             | 21 井 | 22 井             | 23 井 | 24 井             | 25 井 | 26 井             | 27 井 | 28 井 |
| Couplet Reversed                                                                                   |  |  |  |  |  |  |  |  |  |  |  | 20 參             | 21 井 | 22 井             | 23 井 | 24 井             | 25 井 | 26 井             | 27 井 | 28 井 |
| Couplet Reversed                                                                                   |  |  |  |  |  |  |  |  |  |  |  | 20 參             | 21 井 | 22 井             | 23 井 | 24 井             | 25 井 | 26 井             | 27 井 | 28 井 |
| Couplet Reversed                                                                                   |  |  |  |  |  |  |  |  |  |  |  | 20 參             | 21 井 | 22 井             | 23 井 | 24 井             | 25 井 | 26 井             | 27 井 | 28 井 |
| Couplet Reversed                                                                                   |  |  |  |  |  |  |  |  |  |  |  |                  |      |                  |      |                  |      |                  |      |      |

Figure 19. Chinese twenty-eight-mansion lunar zodiac compared to the twenty-two-letter Phoenician alphazodiac. It contains the same couplets, shapes, seasons, and reversals as the Phoenician. The two blue vertical columns are the Milky Way. The twenty-eight Chinese lunar mansions contain Aquarius, which is missing from the twenty-two-letter Phoenician alphazodiac, bringing the total to twenty-four. The four extra mansions in the Chinese lunar zodiac are explained by the addition of the four colures that match the Egyptian "First Time"/Zep Tepi of 4320 BC — the time of creation and when the sun was first born (the figures of the Chinese lunar zodiac are from "The Map of the River of Heaven," in *Yung Tai Ta Ch'eng* or *Yuin Dai Da Ts'en*, the "Great Becoming of the Everlasting Ages," Moran and Kelly, 1953, Figure 6).

Figure 19 demonstrates that the Chinese lunar zodiac follows the exact same pattern as the Phoenician/Hebrew alphazodiac. The shapes of its mansions form couplets that not only match their Phoenician counterparts, but also reverse orientation at the same solstice points exactly as the

Phoenician. The four extra mansions/four colures are shown as four green columns. The two blue columns are the Milky Way, and they are two of the four extra mansions/colures.

Regarding the four extra mansions and their representation as the four colures, Figure 19 shows their placement and role. In the first row, Mansion 1 ("horn") marks the old Egyptian summer solstice colure of 4320 BC. It is the first mansion and the start of the Chinese lunar zodiac, and it sits between Leo and Virgo. Thus, *like the Egyptian celestial diagrams and the birth of the sun/seed/Word/Horus/Pharaoh, the Chinese Lunar Zodiac appears to be focused on the birth of the sun/seed/Word/emperor (via Spica/Virgo) at sunrise on the old summer solstice*. However, the Chinese chose to have this exact same point in time represent the start of its spring season. Its direction is therefore backward, a peculiarity that Moran also noted: "The order of the lunar signs is arranged counterclockwise, in the opposite direction from the rest of the signs on the p'u pan; the reverse also of their direction as found on the Map of the River of Heaven" (Moran and Kelley 1969: 21). He noted that Alexander von Humboldt also noticed this in his earlier research (Moran and Kelley 1969: 27). Possible explanations of this reverse rotation from the original Western source pattern are that either it is an attempt to keep its source a secret, and/or it might be an attempt to fit the source pattern into the reverse rotation of the Yin Yang, with the moon/Yin/female moving in the opposite direction from the sun/Yang/male. Accordingly, the Map of the River of Heaven shows the correct shape and sequence of source pattern; however, for some inexplicable reason, the Chinese chose to have them rotate backward. Thus, the first sign/mansion, the "horn," which marks the old summer solstice of 4320 BC, should mark the start of the summer, not spring. As it stands now, it marks the end or boundary of spring, which it is named for. (This latter point is important, as all four blocks of seasons match exactly the key primal pattern/horizon seasons that start/stop the two loops contained within the Phoenician alphazodiac — i.e., both the Phoenician sequence of Aleph to Waw and the Chinese sequence of Mansion 8 to Mansion 14 are contained within the primal winter block — the northern winter womb of Nut/Black Tortoise.)

But what's particularly exciting about the "horn's" representing the summer solstice between Virgo and Leo is its connection to the spear of Anu in the constellation of Boötes. Allen notes that Boötes was called "Ta Kio, the Great Horn" (Allen 1963: 100). Other links to Boötes and China and the spear of Anu are seen in the star Gamma Boötis in the constellation Boötes, which the Chinese called "Heuen Ko," meaning "The Heavenly Spear" (Allen 1963: 103). Similarly, the three stars  $\theta$  Boötis,  $\kappa^2$  Boötis,  $\iota$  Boötis

in Boötes were called by the Chinese “Tseen Tsang, the Heavenly Lance” (Allen, 1963:105), or “天枪 (*Tiān Qiāng*), meaning Celestial Spear... Consequently, the Chinese name for  $\theta$  Boötis itself is 天枪三 (*Tiān Qiāng sān*, English: the Third Star of Celestial Spear” (Wikipedia).

Furthermore, and more importantly, as discussed in *SPP* 219, the spear of Taiyi, the “meridian of heaven,” is also strongly correlated to the spear of Anu, which, like Taiyi’s, also points to the north celestial pole. But what’s interesting about Anu’s spear is its connection to the summer solstice. The tail of Leo that seeded Virgo at the summer solstice was also represented/symbolized by the spear of Anu (as discussed/shown in Seti 1 and other diagrams), and this sheds further light on the Chinese “horn” that represents the summer solstice colure that seeds Virgo (which is why the Chinese mansions of Virgo show her (and her western counterparts) lying on her back with the diamond star of Spica as the seed at her womb). This is merely a reenactment of the reed pen/phallus of Anu/Orion’s seeding Virgo/Isis/Sirius as the lioness, as shown in Seti 1. The Chinese horn is thus a manifestation of the phallus and the seeding powers of Anu’s (Taiyi’s) spear in Boötes, as discussed in the last chapter, but as will be discussed shortly with Mansion 15, it sows the Word — the divine speech and authority of the pharaoh/emperor himself.

Mansion 8 (“southern dipper” — i.e., the dipper of life/birth) marks the first mansion of the Winter block, which sits between Taurus and Gemini (because the lunar zodiac is in reverse, its place in China is in Sagittarius). This mansion, exactly like the Western celestial diagrams, marks the old Egyptian spring equinox — “First Time”/Zep Tepi of 4320 BC. What’s important about this mansion is that its shape, position, and symbolism mirror Ursa Minor as the sun/seed/head/Word descending from its northern upper womb in the Goddess via the Milky Way to the upper southern ecliptic, where it emerges, reborn from the groin of the goddess (like the harvest/cutting of the seed from the wheat, to be discussed later, the sun is born/cut from the horizon/womb of the goddess). Thus, it is a “dipper” within the center of the Milky Way, exactly at the Egyptian “First Time”/Tep Zepi, which is the place and time at which the sun/seed/Re (and new Horus/Pharaoh) was first thought to have been born from Nut, and which matches the exact spot where the lower northern loop and the upper southern loop of the alphazodiac meet. The identification between them is beyond coincidence here.

As Ursa Minor is also called the “Gate of Heaven,” Tiānmén 天門, the link between Mansion 8 as the “southern dipper” (life) and Ursa Minor as the “northern dipper” (new seed, with Ursa Major as



the old seed, thus "death") that descends to the southern sky is important. Ursa Minor is also the Heavenly Stem "Ding," whose southern counterpart is Aries/Zi (which will be discussed shortly). As Ursa Minor (the sun/seed) rises from the back of the Great Bovine/wheat at sunrise, the name and meaning of the Gate of Heaven is appropriate. The southern Gate of Gemini is being shown, from a southern perspective, at the intersection of Ursa Minor (floating boy) and Ursa Major (Meskhetyu) in Seti 1, to indicate the sun and seed rising from the gate and back of the Great Bovine. But not only that: as mentioned earlier, it is also seen in the earlier Mesopotamian "Winged Gates," which show the Gemini Gate on the back of bulls. This, once again, symbolizes the sun/seed leaving the Gemini Gate (Nut's groin) at the horizon/Akhet. Similarly, the sun, as Aries/Ding/Zi/Ursa Minor, also rises from the back of Taurus, its gate, on the ecliptic. Furthermore, the link between Mansion 8, Ursa Minor as the "gate of heaven," and its position between Gemini and Taurus is clearly reflected within the Gemini "T" pillar shape and the words "gate" and "god" at Göbekli Tepe (as discussed), as well as in the last gate to the Duat (Heaven) that is shown in the Egyptian *Book of Gates*, whose shape is the Egyptian sign for "Great Door of Heaven," "the great gate," "the door of sunrise, the last door in the Duat," etc. (see *SPP* 196).

\* \* \*

Mansion 15 ("legs"/"Jade Scepter"), the first mansion of the fall block, which sits between Aquarius and Pisces, actually marks the old Egyptian winter solstice of the "First Time." As discussed with the Egyptian celestial diagrams, the leg is the instrument that sows the seed as the Word, and thus it's a symbol of writing. The stars of Aquarius and Pisces in Mansion 15, which compose the Black Tortoise/Black Warrior, show a similar Word as seed concept. Not only is the northern circumpolar region of the sky related to the Black Tortoise/Black Warrior and the story of the god Xuanwu, but the shell/womb/universe aspect of the tortoise harboring the divine Word/seed/sun within its protected shell at this exact winter position on the ecliptic at Aquarius/Pisces is key.

As will be discussed in Chapter 4, Aquarius and Pisces form the old Mesopotamian (and Egyptian) winter "God Boat," which is the protective bark that carries the sun/soul as the seed. Its upper aspect is Draco, which, in its male aspect, is the leg/stalk or "oar" of the God Boat that propels the boat and delivers the sun/soul as the seed. Thus, it is ultimately not only a symbol of the staff/spear of Anu (the instrument that inseminates, moves, and cuts the seed/sun), but more importantly, it is a symbol of the scepter of the Pharaoh (which will be discussed shortly). The curved leg or feminine bark aspect

of the God Boat/Aquarius, which mimics the single leg/stalk of the bull/wheat, is the idea behind the Snake and the Tortoise in the “north” and “winter” sky — i.e., the androgynous Draco as the snake that forms the tortoise womb of the Goddess that protects Ursa Minor as the seed/sun/Word within it (the snake/tortoise is akin to the long thin leg/oar and the God Boat itself). In support of this are the many “Turtleback Tombs” in China, Japan, and Vietnam, which symbolize, like the journey of the Pharaoh back into the winter womb/soil of the Goddess in the north sky, the journey of the soul/deceased back into the womb of the earth (the latter idea from Wikipedia). Furthermore, the orientation of the head of the deceased in the Turtleback Tombs, which is placed at the “back” of the tortoise mirrors the orientation of an infant exiting the womb headfirst in the reverse of the mother’s body.

The shape of Draco as the winter womb in the north that contains Ursa Minor as the sun/soul/seed also helps to explain the Chinese story of Xuanwu, who, in order to achieve enlightenment, rid his body of all his flesh, except his intestine and stomach. A deity then transformed his intestine and stomach into a snake and the Black Tortoise, which eventually resided in the north sky (he was called the Black Emperor and was a god of the north and winter). This makes perfect sense, as the stomach, the tortoise, is the organ that takes in the seed to nourish the body. And from a larger perspective, the tortoise shell, with its flat bottom and domed top, symbolizes the earth and sky (Wikipedia), thus the tortoise as a symbol of the womb of the Goddess (thus the Turtleback Tombs), takes in the seed/sun/Word to nourish the larger womb — the sky and the universe itself.

Further support of the link between the harvested summer seed (Cancer) journeying to the winter Black Tortoise womb in the north comes from the celestial diagrams of Egypt, where the seed/soul is shown as a small crocodile at the pole of the ecliptic. As discussed, this is the harvested seed of Cancer, the crocodile, being sown back into the womb of Draco/Reret/Great Bovine in the northern winter sky. This link between the harvested seed of Cancer and the Heavenly Stem of Jia and the Black Tortoise is significant and will be discussed shortly.

To return to Mansion 15, this is why the “leg” (Pisces’s intersecting the old winter solstice) is intimately connected to the northern staff/spear/leg of Anu/Taiyi, the agency of insemination, movement, and cutting. In its role as the inseminating pen (I use “pen” to denote all instruments of writing), it is merely an extension of the phallus/leg/stalk of the Pharaoh/emperor that sows the Word. Thus, it’s not a coincidence that Mansion 15, the “leg,” which is the northern staff/spear of Anu/Taiyi, is

situated exactly next to the couplet "He/Waw" of the southern Pisces (leg/phallus/stalk), whose counterpart in the Phoenician alphazodiac circles back as part of the small loop and joins the larger loop at the Gemini Gate, mimicking the sowing of the seed/sun into the groin/soil of the goddess in the fall. But more important, this idea of "legs" matches exactly the symbolism of Pisces as the winter leg of the bull/wheat that is used for movement — to carry and to move the seed as the sun/head of the wheat up until it emerges in the spring. (It will also be shown to be the leg/movement that propels the God Boat/Aquarius, which will be discussed in Chapter 4.)

Complementing this, in addition to Mansion 15's denoting "legs," Moran also notes that this mansion is also referred to as the "Jade Scepter" of the Jade Emperor, a representation of the first God of China. (The story of his daughter and the cowherd, "The Cowherd and the Weaver Girl," is really another narrative of, and reversal of, the cycle of wheat/Ceres, etc. See Justine T. Snow, *SPP* 118, for further links between the story of the cowherd and weaver girl and the West.) This is an important point, as I discovered that Pisces as the wheat/bull was symbolized as the royal Was scepter of the Pharaohs. That scepter was carried by the Pharaoh as a symbol of his fertility and control over the cycle of wheat, which not only reflects the bull/Taurus aspect of the God Boat's holding the cut leg out in front of him, but also, as mentioned, reflects the spear of Anu as the agency of insemination, movement, and killing/cutting, i.e., harvest. The lower legs of the scepter are symbolic of the roots of the wheat, its long upward handle is the stalk/neck of the wheat, and the red-haired Seth animal at its top is the red-haired spike or head of wheat that will nourish and feed Egypt. Thus, the Pharaoh, as an incarnation of Horus as the select seed/sun which rules Egypt, holds in his hand the power of Anu, the high god of northern pole, who wields that power through his staff/spear. The Pharaoh thus hold in his hand and controls his impotent rival Seth, whose body as the cut bull/wheat will provide the red bread and red beer that will serve and nourish Egypt (Seth, in his role as the wheat that nourishes Egypt, was also shown to hold that scepter as well, a symbol of himself). And thus, like the Pharaoh of Egypt, the Jade Emperor holds in his hand the power of the high god Taiyi, who, like Anu, wields his power through his spear (insemination, movement, and cutting) the leg of the Ox/stalk of the rice/wheat. He holds not only a symbol of power to control the feeding and nourishing of China, but more importantly, he also holds a symbol of the power of the pen, the male instrument that sows his Word as seed within China. As writing was new at

the time, the authority and power to write and to carry out the emperor's laws and proclamations, mandated by heaven, must have been extraordinary.

Again, the importance of the placement of both the “legs” and “scepter” next to Pisces (He/Waw, the legs/spear and symbolic “was” scepter of Egypt), cannot be overestimated particularly as the Phoenician letter “Waw,” part of the couplet of Pisces (the northern Anu's spear), as discussed in *SPP* 196, is correlated to the Chinese Stem “Wu” — a “lance” or “halberd” — both agencies of cutting, like Anu/Taiyi's spear. That is far from coincidence.

\* \* \*

Mansion 22 (“well”) marks the first mansion of the Chinese Summer block. It is between Scorpio and Sagittarius, and it marks the Egyptian old fall equinox — the symbolic first sowing of the seed. The Scorpio/Sagittarius gate sits in the center of the Milky Way, and is the spot where the souls of the dead, and thus the seed (symbolic of the dead Osiris), are sown into back into the womb of the Goddess (Santillana and Dechend 1969: 242–244). As discussed, the Egyptians saw this fall equinoctial gate as being the same spot as the spring Gemini Gate. Thus, this idea of a “well,” nourishing water within the soil, matches perfectly with the representation of the fall sowing of the seed into the nourishing watery soil/womb of the Goddess.

\* \* \*

Furthermore, in addition to the evidence presented with those four extra mansions, there is another important correlation between the Chinese lunar zodiac and the Phoenician: its first two blocks reflect the reverse rotation of the small northern six letter loop of the Phoenician alphazodiac from spring to winter (symbolizing a fall-to-winter rotation). That is, the Chinese lunar zodiac moves from the spring block (its six mansions, which don't include the colures) of the Azure dragon of the East (sunrise) to the winter block of the Black Tortoise of the North (midnight). This midnight in the north to sunrise in the east is an old pattern that is intrinsic to the not only the Egyptian celestial diagrams (as discussed in Chapter 2), but goes back over eight thousand years to Shrine A.VI.6 in the Neolithic village of Catalhoyuk (to be discussed in Chapter 6).

This reverse rotation of the seasons and the movement of the sun from midnight to sunrise is also seen in the reverse rotation and the movement of the sun from midnight to sunrise in the Chinese

twenty-two *ganzhi*. But more importantly, the twenty-two *ganzhi* show a clear relationship between not only the Phoenician alphazodiac, but the Egyptian celestial diagrams.

### 3.2 THE CHINESE TWENTY-TWO GANZHI AND THEIR RELATIONSHIP TO THE TWENTY-TWO-LETTER PHOENICIAN ALPHAZODIAC

Recently, an email exchange between Professor Mair and myself regarding the origin of the Chinese Earthly Branches (i.e., whether they originated with the twelve-year cycle of Jupiter or not), prompted me to put together a summary of the evidence that showed how the twenty-two *ganzhi* were related to the twenty-two Phoenician letters. And while doing this, I decided to look into the Ten Heavenly Stems to see how they were related to the Twelve Earthly Branches and to see if there was a deeper connection between the *ganzhi* and the twenty-two letter Phoenician alphazodiac, as well as between the Mesopotamian and Egyptian celestial diagrams. And what I found is fascinating.

But before I discuss this, I would first like to address the Jupiter hypothesis as the origin of the Chinese Twelve Earthly Branches. From my research, I feel that there is zero chance that the Chinese (or anyone else) would discount the sun from its twelve branches, particularly as the Chinese intensely followed the sun/moon cycle (i.e., the sun, as the dominant feature of the sky, would be quite hard to ignore!). Their sun/moon cycle not only became an integral part of their later yin/yang (Taiji) philosophical system of thinking, but it's clear, as mentioned earlier, that the sun/moon cycle originated thousands of years prior, most likely in the Upper Paleolithic. Furthermore, before China used its current luni-solar zodiac, it used a solar zodiac and was quite familiar with the sun's journey through the twelve months/branches of the year. And more importantly, as discussed in *SPP* 219, most of the astrological records prior to the Han period (202 BC – 220 AD) were lost due to Qin's (221–208 BC) proscriptions and destruction in 213 BC of most texts. Thus, the Chinese most likely added the Jupiter cycle much later to account *for the years only* — but the twelve branches are clearly correlated with the *monthly solar cycle*, as seen in all the evidence presented (and will be presented). Thus, it's unclear as to why Wikipedia and other popular sources only mention the Jupiter hypothesis, when the sun is so obvious a competing candidate. Adam Smith, in his paper "The Chinese Sexagenary Cycle and the Ritual Foundations of the Calendar," wrote that the Chinese first created the circle of twenty-eight

constellations around the Big Dipper at the center. From those twenty-eight, he said came the twelve, which were correlated to constellations. Smith goes on to say that there are “two” probable phenomenon that inspired the twelve branches: the Jupiter cycle and the solar year (Smith 2010: 27).

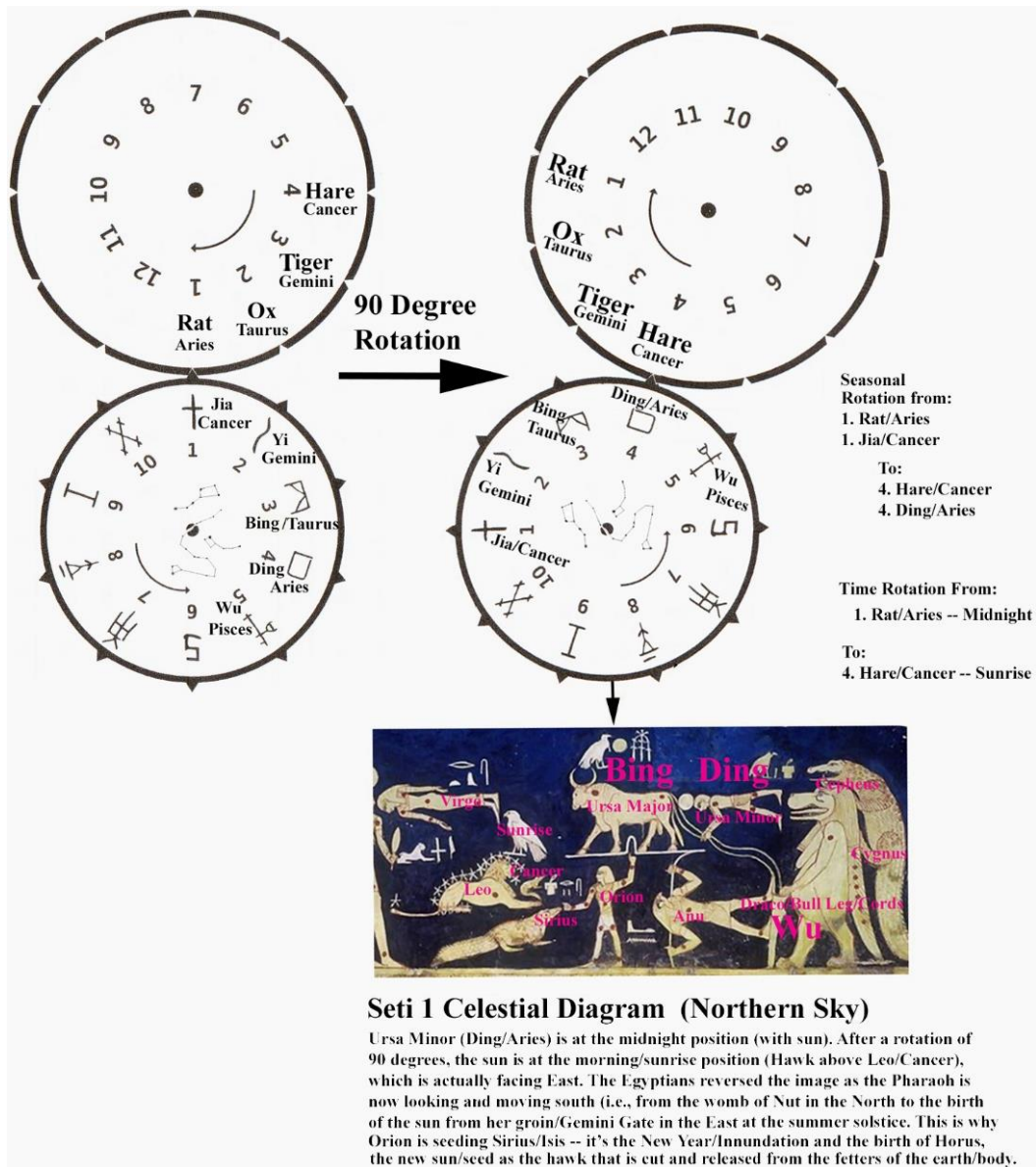
He then goes on to discuss the importance of the solar year, “Keeping the lunar calendar aligned with the solar year ... was a priority for administrative timekeeping and state calendars. The first extant text explicitly to fix the twelve months of the year to the position of the sun among the constellations is the *Yue Ling* (Monthly Ordinances) compiled in the 3rd century BC” (Smith 2010: 27–28).

\* \* \*

I would now like to give a brief summary of some really important correlations that I found while researching the Chinese *ganzhi*. It turns out that the Chinese *ganzhi* and the Egyptian celestial diagrams *say the exact same thing*: that is, they demonstrate a rotation of 90 degrees and a reversal of the image (due to a shift from a north to a south perspective) with respect to both time and the season — from Aries (vernal equinox) on the eastern horizon to Cancer (summer solstice) on the eastern horizon, and from midnight (Ursa Minor/Aries) to sunrise on the summer solstice (Ursa Major/Cancer).

For instance, the Egyptian celestial diagram of Seti 1 (see Figure 12) shows Ursa Minor (the northern equivalent to the southern Aries) at the midnight position (floating boy with the sun on his head) in the north and Leo (singled out with stars circling his body) at the sunrise position on the Primal Horizon in the south at the summer solstice. Thus, the key point of the image (and which is also seen more clearly in Ramses II, seen in Figure 15) is the 90-degree rotation from Ursa Minor/Aries in spring to Leo/Cancer at the summer solstice, as well as from midnight to sunrise on the summer solstice. As discussed in Chapter 2, the image is also reversed, as the point of view is toward the south, and thus, the rotation of the image is reversed (clockwise, instead of counterclockwise).

This is similar to what we see in the later Chinese *ganzhi*. The Earthly Branches follow the exact rotation of the zodiac in the south (i.e., the sky and the ecliptic rotate clockwise), and the Heavenly Stems follow the exact rotation of the circumpolar region in the north (i.e., the sky and the northern constellations rotate counterclockwise). However, the associated northern constellations in the stems are shown in reverse — exactly like the northern constellations in the Egyptian diagrams. That is, like the Egyptian celestial diagrams, the point of view of those northern constellations is south. See Figure 20.



**Figure 20.** Chinese *ganzhi* represented as two circles. First column (left) shows the Twelve Earthly Branches as the top larger circle, and the Ten Heavenly Stems as the bottom smaller circle. The second column (right) shows the *ganzhi* rotated 90 degrees. Note how “Bing,” “Ding,” and “Wu” in the Stems match the placement of Ursa Major/Taurus/“Beth”; Ursa Minor/Aries/“Daleth”; and Draco/Pisces/“Waw” within the “reverse” celestial diagram of Seti 1. The constellations of the circumpolar region have been added to the center of the circle as an approximate reference point (image of *ganzhi* adapted from Smith 2010: Figure 1).

Furthermore, and more importantly, the Twelve Earthly Branches show a 90-degree rotation from Aries to Cancer (spring to summer) as well as a 90-degree rotation from midnight to sunrise, thus replicating the Egyptian diagrams.

More specifically, the first branch begins with number 1, Rat/Aries, the vernal equinox at the time, which then rotates clockwise 90 degrees to branch number 4, Hare/Cancer, the summer solstice at the time. However, the branches also represent the fourth Chinese pillar — the “hours.” Thus, this 90-degree rotation also shows a midnight/north position of number 1 (Rat/Aries) to a sunrise number 4 position (Hare/Cancer). The Rat (Aries), in the “hour” pillar, symbolizes zero degrees, true north, and “midnight” — the hours of eleven p.m. to one a.m. The Hare (Cancer) symbolizes “90 degrees,” east, and sunrise/morning — the hours of five a.m. to seven a.m.

Furthermore, and more importantly, the stems, which show the circumpolar region of the northern sky, are shown horizontally flipped exactly like the circumpolar constellations in the Egyptian celestial diagrams (notice the orientation of the constellations of Draco and Ursa Major within the center of the circle of the stems in Figure 20. They are shown in reverse). That is, they also show a south perspective. But what is surprising is that rotating the stems 90 degrees along with the branches also gives a Rat/Aries to Hare/Cancer sequence, but in reverse. Thus, the combination of the branches and stems engaging in a 90-degree rotation results in an Aries/Cancer to Cancer/Aries pairing, which reflects a spring/summer to summer/spring reversal.

Furthermore, the three key constellation groups of Ursa Major/Taurus, Ursa Minor/Aries, and Draco/Pisces all match their respective Egyptian/Phoenician counterparts. That is, the first stem is “Jia,” and it turns out to face and align with the branch/constellation of the Hare/Cancer (I will discuss shortly its links to not only Cancer, but to the Black Tortoise). We then rotate to the next stem, which is “Yi,” and which faces and aligns with Gemini. We then rotate to “Bing.” This stem symbolizes Ursa Major, and it, like its Egyptian counterpart, correlates and aligns with Taurus. The last stop of the 90-degree rotation brings us to number 4, “Ding.” This stem symbolizes Ursa Minor, which, like its Egyptian counterpart, correlates to, and aligns with, Aries. Though its not part of the 90-degree rotation, the next stem, “Wu,” is shown to symbolize Draco, which, like its Egyptian counterpart, correlates and aligns with Pisces.



As discussed in my earlier papers (and by others such as Wei, Mair, and Moran. See *SPP* 196), "Bing" is associated with "Beth"/Taurus/Ursa Major; "Ding" is associated with "Daleth"/Aries/Ursa Minor; and "Wu," the next character, is associated with "Waw"/Pisces/Draco.

Furthermore, the fact that the Egyptian celestial diagrams are reversed, with Ursa Major/Taurus, Ursa Minor/Aries, and Draco/Pisces shown from a southern perspective, matches the reverse order/perspective of the stems. Thus, like the Egyptian Pharaohs journeying to the circumpolar region of the sky and then reversing and looking south, it seems that the Chinese high gods, such as Di/Ding, Tian, Huangdi, etc., also look down and south from the northern circumpolar region of the sky. As discussed in *SPP* 219, the northern circumpolar region of the sky and the north celestial pole is not only a place where the high gods of China reside, but it is a place that the emperor and his court were directly associated with (It's also interesting that the Stems coincide with the reverse order of the Chinese Lunar Zodiac, which also starts at the summer solstice — though the old primal one — and moves back towards Spring. More research needs to be done on this, particularly in regard to the reverse movement of Taurus/Aleph/Beth, Aries/Gimmel/Daleth, and Pisces/He/Waw in the Phoenician alphazodiac).

Another important feature of the Chinese Heavenly Stems is that the tenth and last station, Gui, coincides with Libra, the fall equinox at the time. Thus, given the reverse rotation, that tenth station shows the beginning of the sequence, which, remarkably, coincides with the start of the Egyptian cycle of the wheat — an identical fall to summer cycle (a nine-month birth cycle). And as the Heavenly Stems represent the northern sky, like the small loop of the alphazodiac, this northern reverse fall to summer cycle reflects the rotation and sequence seen in the southern sky.

In conclusion, the twenty-two Chinese *ganzhi*, with its two loops of a smaller northern ten-station circumpolar loop that moves in reverse of a larger southern twelve-station zodiac loop, will help support my theory on the twenty-two-letter Phoenician alphazodiac, with its two loops of a smaller northern circumpolar loop that moves in reverse of a larger southern zodiac loop, is in fact correct. Furthermore, the pattern in both the Chinese *ganzhi* and the Egyptian celestial diagrams (such as in Senemut or Seti 1), with its small northern circle/circumpolar region, shows an interesting relationship between Ursa Major/Taurus, Ursa Minor/Aries, and Draco/Pisces, as that small circle moves in "reverse" of its larger southern circle of the zodiac (such as is shown in the south ceiling of Senemut).

In addition to the evidence presented on the links between the Phoenician alphazodiac, the

Egyptian celestial diagrams and the Chinese *ganzhi*, the meaning, placement, and the etymology of some of the characters of the Heavenly Stems and Earthly Branches also demonstrate strong links to the West as well. For instance:

## HEAVENLY STEMS

### A. *Jia*. 甲

The first character of the Heavenly Stems is “Jia,” and it aligns with the first character of the Earthly Branches, the Rat (Aries). As discussed, once “Bing,” “Ding,” and “Wu” are aligned with “Beth,” “Daleth,” and “Waw” in Taurus, Aries, and Pisces respectively, “Jia” by simple sequencing, is correlated with the constellation of Cancer — the summer solstice at the time. Jia thus starts the 90-degree reverse sequencing, as well as the Cancer/Aries pairing, and it matches the small loop of the northern circumpolar region seen in the alphazodiac. Further evidence of Jia’s link to Cancer is seen in its meaning and etymology. Jia means “armor,” “shell,” and its pictogram has been defined as a “turtle shell” (Wikipedia). As discussed in Chapter 1, both the Egyptians and Mesopotamians used a tortoise as a symbol of Cancer. Its etymology is also interesting: “From Proto-Sino-Tibetan \*krap (‘shell; shield’). Cognate with Tibetan ཁྲམ (khrab, ‘coat of mail; shield’). Perhaps related to 鞞 (OC \*ku:b, \*kru:b, ‘leather jerkin or cuirass’) (Schuessler, 2007).” (Wikipedia). It’s interesting to speculate that the Proto-Sino-Tibetan “\*krap (‘shell;shield’) might have influenced the word “crab,” a shelled animal, which is the later sign of Cancer.

Furthermore, and more interesting still, is that the old oracle bone characters for Jia show the presence of a “+” within a circle



— exactly as the Phoenician letter “Teth,” which consists of an “+” within a circle, and which not only was part of the letter couplet for Cancer, but which marked the summer solstice and letter reversals (akin to the sun reversing on the horizon). The other solstice in the Phoenician alphazodiac, Taw, the winter solstice, was also made up of the figure of a “+”. It’s also interesting that both Teth and Taw, composed of the symbol “+” in the Phoenician, are exactly ten letters apart, which matches the reverse ten-step sequence in the Heavenly Stems from fall to summer.

It's also interesting to note that Jia is correlated to the first letter that forms the Phoenician couplet of Cancer, as is Yi with the first letter of Gemini. But Bing, Ding, and Wu correlate to the second characters of the Phoenecian couplets of Taurus, Aries, and Pisces respectively. But this problem disappears when one considers that Taurus, Aries, and Pisces go in reverse, and Cancer and Gemini are in their normal order — thus, all five of these constellations, with their respective characters from the Heavenly Stems, all follow the sun on the ecliptic *as it first enters the constellation*. Thus, the sun first enters Pisces via Waw/ “Wu” in the exact same way that it first enters Gemini via Zayin/ “Yi” and Cancer via Teth/ “Jia.”

Thus, both the sequencing, shape, meaning, and the etymology all confirm and support the link between “Jia” and the constellation of Cancer and is difficult to brush off as mere coincidence.

#### B. Yi. 乙

The second character in the Heavenly Stems, “Yi” is correlated with Gemini. The character looks (and sounds?) like the Phoenician letter “Zayin,” the seventh letter in the couplet of Gemini (the flame/Gate of Gemini/exit to the Egyptian Duat) (its meaning of “winding” like a stream is nicely linked to the Milky Way where it is exactly positioned). But more importantly, the character “Yi” is used in the name of the Shang high god Dayi, 大乙, which later became Taiyi 太乙 (Didier 2009, vol. III: 219–248) and his spear, the high god of the north celestial pole (the equivalent to Anu and his spear). Da means “big, great, huge, major” and its oracle bone character is a person without a head. This is Orion as the wheat without a head/spike (to be further discussed in Chapter 4), and who finally gets a new head/spike at the Gemini Gate at Zayin (the last gate of the Duat) at the old vernal equinox. The head is the seed and sun. Dayi/Taiyi and his spear will be discussed shortly.

#### C. Bing. 丙

The third character in the Heavenly Stems, “Bing,” as discussed earlier, is correlated to Ursa Major/Taurus and to the Phoenician letter “Beth” (within the couplet of Taurus). In terms of its meaning, it's interesting to note that the oracle bone character is believed to represent “shoulders.” As the north celestial pole was up at the shoulders of the Great Bovine at the time, there is a correlation with Taurus, a bovine, and the “shoulders” of a bovine in the northern circumpolar region, which is what the stems represent.

*D. Ding.* 丁

The fourth character in the Heavenly Stems, “Ding,” as discussed earlier is correlated to Ursa Minor/Aries and to the Phoenician letter “Daleth” (within the couplet of Aries). In regard to its meaning, it is defined as “male adult; man,” “person,” and “robust; vigorous.” As “Ding” is correlated to Ursa Minor, which descends to the Gemini Gate for rebirth (at the harvest), its birth translates into the birth of a new soul or person. And as the soul, or seed, that is selected for eternal rebirth/sowing, it’s easy to see why it’s also defined as “robust; vigorous.” The oracle bone character has also been interpreted as a “head.” This, once again, makes perfect sense, as the seed and sun are the head of the bovine/wheat, Ursa Minor/Aries, which in turn, are correlated with the head of the ancient Great Goddess (see *SPP* 219 and *SPP* 263). The crucial link between “Ding” and “Daleth” and the Shang high god “Di/Ding” (see *SPP* 219), as well as its link to Ursa Minor and Aries/Rat as the vernal equinox at the time — which starts the branches/sequence — is crucial. As I also discussed in *SPP* 219, the figure of Di/Ding was translated into the Zhou’s high god Tian in 1045 BC, which explains the important Chinese “polar quadrilateral” as residing within the square of Ursa Minor (Kochab, Pherkad, Eta Ursae Minoris, and Zeta Ursae Minoris. These four stars are also seen in the floating boy with the sun on his head in Seti 1 — Ursa Minor). In fact the glyphs of Tian (Di/Ding) are all anthropomorphic, and not only equate the head with the seed/Ursa Major, but one of them has a line at the neck, as though its representing the harvest and the cutting of the head as the seed/sun from the body of the plant (wheat/rice).

Furthermore, Ding is related to Di/Ding, the Shang high god, which Zhou Jixu correlates to the Proto-Indo-European \*deus and Victor Mair correlates to dingir (Didier 2009, vol. III: 260–261). Also, Didier discusses the square glyph Di as the polar quadrangle, which I also pinpoint as the square of Ursa Minor — the sun/son/seed/Word. Thus there appears to be a strong link between Di/Ding/\* deus/dingir, the highest gods of the north celestial pole, and the male head of the androgynous Great Goddess. This is why the character for Da 大 is shaped like a human body (and plant) without a head. The head is the seed/sun. It’s Orion/Sah in the southern sky reaching up and grabbing his new head as sun/seed that emerges from the groin of the Goddess/Nut at the old vernal equinox — mirroring the emergence of the new spike or head of wheat early on at Catalhoyuk (to be discussed later) or the harvested seed later on in Egypt that will symbolize the new head of Horus/Pharaoh. The absence of a head is why derivative characters, such as Tiangan (the Heavenly Stems), show a small bar or head on top, and why Dayi also

refers to "Day" (i.e., the sun). It's also interesting to point out that in ancient Sumer, Di was the present participle and infinitive stem of "Du": "to speak."



Thus, once again, the Word as seed/sun (Wiktionary).

#### *E. Wu.* 戊

The fifth character in the Heavenly Stems, "Wu," as discussed earlier, is correlated to Draco/Pisces and to the Phoenician letter "Waw" (within the couplet of Pisces). The meaning of Wu is a "lance"/"halberd," which fits with the cutting/harvest action of Pisces as the spear of Anu/spear of Taiyi (an agency of insemination, movement, and cutting/killing). Thus the northern high god Taiyi's spear, like the northern high god Anu's, not only inseminates the new seed/sun into the womb/soil of the goddess, but also carries and propels it up its leg/stalk (just as the Mesopotamian God Boat carries/propels the sun/seed, whose shape is the leg of the God himself). It then, as the spear/lance/halberd, cuts or harvests that new seed/sun.

#### *F. Ji.* 己

The sixth character in the Heavenly Stems, "Ji," is correlated to Aquarius (which is absent in the Phoenician). It means "self, oneself" or "personal, private." The Shang pictogram is believed to mean "silk rope for binding objects." This could have its roots in the Mesopotamian "God Boats," and the cords of Reret/hippopotamus in the Egyptian celestial diagrams (as she was in the old winter/Aquarius position, with the winter colure binding together as an umbilical cord the new seed/sun/Word within her winter womb. Thus, the additional meaning of "self" and "private").

#### *G. Geng* 庚

The seventh character in the Heavenly Stems, "Geng," is correlated to Capricorn, which was the new or current winter solstice at the time. It means "age." The pictogram of the oracle bone and bronze script is believed to represent a "flail and a threshing device." It's interesting to note that the bronze script  appears to show a seed with roots that move in the opposite direction from that of the shoots above it. Thus, like the letters of the Phoenician and the sun on the horizon at the solstice, the wheat/rice shoots

reverse direction in the soil in winter and move upward.<sup>4</sup> This reversal of the direction of the shoots at the winter solstice will be seen and discussed in a Mesopotamian cylinder seal in Chapter 4.

### *H. Xin* 辛

The eighth character in the Heavenly Stems, “Xin,” is correlated to Sagittarius. The meaning of Xin can be “spicy; hot” or “hard; laborious” or “suffering; hardship.” These all correlate with Sagittarius (and Scorpio), which is the old gate of souls, those who died. But more importantly, as marking the old fall equinox, it symbolized the opening up of the Goddess as the earth via the arrow/spear/knife in order to sow the seed back into her womb. This helps to explain why the Shang pictogram



is believed to depict a “carving knife” or “chisel.” The shape also appears to represent the seed going into the soil as the anthropomorphic goddess (i.e., as shown in *SPP* 219, *SPP* 263, and *SPP* 296), the Neolithic goddess was shown with her head as the sun/seed, her upper arms in an upward crescent shape, the horizon, and her lower body in the shape of the phallus, leg of the wheat). But more important, Xin is correlated to Sagittarius, which is also the Earthly Branch of the Monkey. As will be discussed shortly along with the Branches, the Phoenician Qoph, which is part of the couplet of Sagittarius, not only means monkey, but also the “eye of the needle.” Note that the Shang pictogram of Xin resembles a needle with an eye. This is very telling, as the shape of the eye of a needle resembles a seed. Thus, the eye of the needle, like the Wedjet eye, is sown into the soil via the action of the pointed and sharp needle (arrow/spear/plow, etc.). Note that the small seal script resembles an anthropomorphic seed going into the soil/horizon.

### *I. Ren* 壬

The ninth character in the Heavenly Stems, “Ren,” is correlated with Scorpio (once again, the old fall equinox/gate of souls). It means “crafty, fawning.” Because it is at the same position on the horizon as

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<sup>4</sup> Julie Lee Wei writes that the Heavenly Stem glyph “geng” is associated with “door,” “gate,” “house.” In redoing the order of the Stems based on new evidence, it appears that the idea of “door” or “gate” or “house” might be relevant, as Geng marked the current winter solstice — the “birth of light” and the birth of the new year (as seen in Egypt and in old China). Further research on this needs to be done, particularly as it retains properties of the Gemini Gate, such as its number, etc.].

the Gemini Gate (as discussed, the Egyptians showed in their celestial diagrams only "one" Gate for both equinoxes, that is, the groin of Nut, which takes in and gives birth to the soul/sun/seed), it looks very similar to the Phoenician Zayin. 

The old oracle bone and bronze scripts show it in the exact same shape: 

Also of interest is the etymology of the Japanese Kanji 

(Ren in Japanese): 水 (*Mizu*, 'Water,' one of the Five Elements)" (Wikipedia).

As both Scorpio and Gemini sit next to the Milky Way and both deal with the Gate, the link to water also seems appropriate.

### *J. Gui* 癸

The tenth character in the Heavenly Stems, *gui*, is correlated to Libra, the new fall equinox, and the start of the wheat/rice cycle — the sowing of the seed. Thus the old oracle bone script pictogram is believed to show a "four handled plow" or "two halberds,"  both of which are instruments, like the arrow/spear, to open the body of the goddess as the horizon/bovine to sow the seed.

\* \* \*

Thus, to recap, the Ten Heavenly Stems rotate in reverse from Jia (Cancer) to Gui (Libra), which mirrors, in reverse, the action of the spear of Anu in the Egyptian celestial diagram of Seti 1 — the cycle of the wheat (and rice).

### EARTHLY BRANCHES (A PARTIAL LIST)

- A. In China, Aries is the Rat, and, like Aries in the West, it is the start of the Chinese solar zodiac. The character 子, *Zi*, which means "child," is related to the word "seed," and "word" (see *SPP* 196). As Aries is the southern counterpart to Ursa Minor, the sun/seed/word, the similarity makes perfect sense. In fact, the shape of the character (rotated 90 degrees) looks exactly like Aries and the Phoenician couplet of Gimmel/Daleth. Other links include the use of *Zi* in the compound word for emperor, *tiānzǐ* (天子), "son of heaven." Again, this reinforces the link between the high gods of

China and Ursa Minor in the north (“Ding”) and the “southern dipper,” lunar mansion 8, at the Gemini Gate. Also of interest is the character 天, *Tian* (heaven). The bronze, oracle, and seal script all show a human figure, but the figure has arms/legs that more resemble a plant with roots, etc., than a human. Zi is also “cognate with 字 (*OC \*złws*, ‘character; letter’), 慈 (*OC \*złw*, ‘loving; kind’), 滋 (*OC \*złsw*, ‘to grow, to breed, to propagate, to bring about, to increase’), 孳 (*OC \*złsw, \*złws*, ‘to breed, to propagate’)” (Wikipedia). All of these are attributes of the seed and agriculture (similar to the Western Parable of the Sower with its emphasis on “increasing”).

- B. In China, Gemini is the Tiger, and it begins the Chinese lunar year. Its pairing with the Ox appears to be the Eastern counterpart of the Western Lion and Bull. The fact that the Chinese lunar year falls on the first day of the Tiger also points to the old vernal equinox of 4320 BC, the Egyptian “First Time,” which falls between Gemini and Taurus in the center of the Milky Way.
- C. In China, Cancer is the hare. The branch character’s double shape, 卯, is very similar in appearance, if rotated 90 degrees, to the Western symbol for Cancer ♋. In fact, the Shang and Warring States characters resemble two barks carrying the sun, exactly like the old sun symbols seen on pregnant and waxing animals of the Upper Paleolithic (see *SPP* 296). Furthermore, the character derives from the meaning “pouring or emptying stage” or, more importantly, a “sacrifice (human or animal) that is cut in half.” This cutting into two at Cancer, the old summer solstice in the Age of Aries, implies the late spring/early summer harvest of the cutting of both the wheat/rice into two parts (stalk and head), and the cutting of the spikelet of wheat into two seeds — again, a reference to seed selection and the Gemini Gate of the twins, Castor and Pollux (further discussed in Chapter 5).
- D. In China, Leo is the dragon. The choice of dragon for Leo is interesting, as Leo represented the old summer solstice — the sun at its zenith and the height of its power. Like the fire of the solar lion, it was the ultimate solar predator that consumed all matter, particularly the lunar bull/ox as the body or stalk of the wheat/rice. The Branch of the Dragon has also been associated with the yellow dragon of Huangdi, the Yellow Emperor, who not only taught the first mythical emperor, Fu Xi, to write, but who also stood at the center of the universe and the four directions (i.e., the axis mundi/north celestial pole). Thus, it’s not a coincidence that the yellow dragon and the Western yellow lion are solar animals and are of the same color (the Chinese say that the yellow color comes from the earth, but it is far more likely that it was derived from the color of the sun and the mature rice/wheat seed



— particularly since it is associated with the first instance in China of writing, or sowing the Word/seed). Smith "suggests that 辰 (*chén*) also represented the ovoid-shaped rising sun and is thus related to 晨 (*chén*, 'early morning')" (Wikipedia). This connection to "rising sun" is also intriguing.

- E. In China, Virgo is the snake. In Egypt, the snake is female: the goddess Wadjet, who encloses and protects, "nurses," Horus (sun/seed). She is similar in shape and function to the Wedjat, the Eye of Re (right eye of Horus), which is a form of the ancient goddess Hathor (Roberts 1997: 8). In fact the shape of the eye resembles that of the seed (discussed in Chapter 4). The snake is also seen as the body of the goddess Nut in her form as the Milky Way (Lull and Belmonte 2009: 163). Furthermore, and more importantly, as discussed, Virgo is the southern counterpart of Draco, the feminine body/womb/stalk of the Great Bovine/wheat (with Ursa Minor as the male infant seed/sun, and Ursa Major as the male adult head). As Draco is also referred to as a snake (and the dragon/serpent, the most likely origin of the Chinese dragon) this makes perfect sense. (As discussed in *SPP* 263, Draco as a snake also played a role in the story of Adam and Eve: the two trees are respectively the pole of the ecliptic, which is the tree of life, ever unchanging, and the north celestial pole, the tree of knowledge, always changing.) In fact, Huangdi, the Yellow Emperor, who is associated with the circumpolar region, has a snake form (Zhou 2012: 1) and adopted the snake as his coat-of-arms. Thus, the fact that Virgo is depicted as a snake in its branches and yet in the lunar zodiac secretly depicts a female human on her back with a diamond shaped seed at Spica, her womb, lends support to the idea that the lunar zodiac originated in the West.

Equally interesting, the Japanese sun goddess, Amaterasu, was associated with snakes in ancient times (as recorded in a monk's diary, Wikipedia), as well as with the "dragon of the blue ocean" (i.e., Draco within the cosmic waters/sky). Her brother, Susanoo, upset her and she hid in a cave, throwing the world into darkness. The goddess Ame no Uzume then danced in front the cave, exposing her breasts and genitals, which caused eight hundred gods to laugh. Hearing the laughter, she peeked out of the cave and with the trick of a hanging mirror on a tree, was dazzled by her own brilliance/reflection. Ame no Uzume then grabbed her hand and pulled her out, and the cave was sealed with straw rope.

What's fascinating about this story is that it has parallels to all the basic Western stellar theological elements of the cave as womb, the tree as the axis mundi, the sun as rising forth in birth

from a cave/womb, and the straw cord as the umbilical cord/cord around the Pharaoh's name in a cartouche, as well and the cord wrapped around the horizon symbol in the Ankh that must be cut to release the seed/sun. But more importantly, this story has a clear parallel to the much older Egyptian myth of Hathor dancing naked in front of Ra, the sun god, until he laughed, thus curing him of a fit of sulking (the name Amaterasu itself might even have a common root with the "Am" of Amun/Amun-Ra or Atum/Atum-Ra). The Japanese story, though so similar in specific details to the Egyptian, seems to have arrived in Japan strictly by chance. Virgo is the lower counterpart of Draco (serpent/dragon) that gives birth to the sun god Horus/Ra, and thus the correlation between the snake and the sun and Hathor dancing naked before Ra could easily have been transmitted to China, where Virgo is the snake, and then later to Japan.

Furthermore, Amaterasu is the daughter of Izanagi and his "twin" sister Izanami, who stirred the waters with the "Heavenly Jeweled Spear" (reflecting the spear of Anu and Taiyi) to create the first land. They married and mated, and as part of the ceremony they danced in opposite directions around a pillar that they formed (axis mundi/north celestial pole). In this they represented Ursa Major (male) and Draco (female snake/dragon) going around the pole, and their union created Ursa Minor (the sun goddess/Amaterasu). These exact same correlations between the West and the East, particularly with such specific stories as the "heavenly spear" and a goddess dancing naked in front of the sun god/goddess to cheer him/her up, is too specific to be dismissed merely as coincidence. A transmission of stellar religious ideology must have transpired.

- F. In China, Libra is the Horse. As discussed in *SPP* 196, at the time, Libra was the fall equinox. As a representation within the pillar of hours, it is the time from eleven a.m. to one p.m., and thus it also refers to "noon." As the equinox divides the horizon and year, the Horse divides the day. But what I find quite interesting is that the Chinese chose to use the Western horse, which arrived with the wheat and the chariot (and the Phoenician alphabet. See Sara de Rose, *SPP* 320, for an interesting proposal that the Chinese musical theory system was transmitted from the Mesopotamian tonal system during the first half of the first millennium BC). Like their choice of the Western chariot to symbolize the emperor's chariot axle as the north celestial pole, their choice of the Western horse at the fall equinox, the start of the plowing and the sowing of the seed into the female earth (a very

male warlike action), is quite interesting. This choice appears to mirror the culture's turn from the Goddess/ox to the male-oriented sun and seed, to be discussed shortly.

- G. In China, Capricorn is the Rooster. As Capricorn was the winter solstice at the time, one would expect to see a correlation to water and a vessel that carries the sun/seed (as it was derived from Aquarius, the old winter solstice, and the God Boat, which will be discussed in Chapter 4). But the character for Rooster means "wine" or "wine vessel," his link to a vessel that carries liquid/wine is quite interesting. The old bronze characters show vessels for carrying liquid — not goats.
- H. In China, Pisces is the Pig. As briefly discussed, Pisces is the new stalk of the wheat/leg of bull from which the new seed grows up from in the winter. Considering this, it's fascinating to note that the character for Pig, 亥, is derived from the word family meaning "root, germ, generative core" (Wikipedia). That is, "Smith (2011) groups 亥 (OC \*gw:ʔ) in a word family meaning 'root, germ, generative core' along with 菱 (OC \*kw:, 'grassroot') > 根 (OC \*kw:n, 'root'), 核 (OC \*grw:g, 'germ, kernel'), 骸 (OC \*grw:, 'human bones'), and 孩 (OC \*gw:, 'child'). He suggests the derivation 菱根 'germ, sprout, root (n.)' → 孩 'to sprout' → 亥 'sprouting stage,' i.e., 'the moon's first appearance,' recalling 月芽 lit. 'moon sprout' > 'crescent moon.'" Thus, the link between Pisces as the new shoot or stalk of wheat and the Chinese Pisces/Pig as a "sprout" and "sprouting stage" seems very strong.
- I. In China, Sagittarius is the Monkey. The fact that the Chinese chose a monkey for Sagittarius shows a strong link to the West, where the Phoenician "Qoph," which is a part of the couplet of Sagittarius, means a "monkey." The name Qoph/Kuf in Hebrew, derived from the Phoenician, also means "monkey": קוף. In the Egyptian hours of the day, the seventh hour, which was the day's hottest, a monkey is depicted shooting an arrow. And as the Chinese Earthly Branch of the Monkey is the seventh branch, Sagittarius, this seems beyond coincidence. Another interesting link is seen in the zodiac of Denderah, where the couplet of an ungulate and a monkey are shown back to back in the northern sky (thus facing opposite directions, as discussed in Part 2 with the Susa seal). This monkey/ungulate couplet symbolizes, respectively, the equinox in the northern sky (as both the vernal and fall equinox occupy the same spot on the horizon, but, as shown, facing/moving in opposite directions). The monkey is Thoth, the god of writing, and his tail, which is equivalent to Pisces (the Phoenician Waw), sows the seed/Word. Thus, as a clear marker to follow from the northern circumpolar region to the ecliptic, the Egyptians show the tail of the monkey dropping

down to Aries, the older vernal equinox, whose own tail, in return, points to and marks the new vernal equinox in Pisces (for an image/discussion of the tail of Aries marking the new vernal equinox in Pisces in Denderah, see *SPP* 196). Furthermore, in addition to meaning “monkey,” the the Phoenician Qoph also means, as mentioned earlier, the “eye of the needle”: the shape of the eye of a needle resembles that of a seed. Thus, the eye of the needle, like the Wedjet eye (as discussed), is sown into the soil via the action of the pointed and sharp needle (arrow/spear/plow, etc.). This connection is not a coincidence. Thus, the link between the monkey Branch of Sagittarius in China is clearly related to the monkey and the sowing of the seed at the old fall equinox/Sagittarius in the West.

### 3.3 OTHER LINKS BETWEEN THE WEST AND THE EAST

It appears that there was a definite transmission of the cycle of the sun/seed as the Word from Mesopotamia/Egypt to China. The fact that the Chinese lunar zodiac has couplet reversals at the solstices from the Age of Aries that match the Phoenician, as well as having, more importantly, couplets that match the same shapes and seasons as the Phoenician, shows, at this point in time, that the Chinese lunar zodiac most likely originated in the West. For instance, the Chinese Earthly Branch of Aries is the Rat; however its lunar mansion couplet clearly shows a ram’s head — not a rat’s. Furthermore, the glyph for the Branch Rat/Aries, *zi*, is clearly in the shape of the Western constellation of Aries, the Ram. As mentioned, the Chinese Earthly Branch of Virgo is a snake; however, its lunar mansion couplet clearly shows a woman on her back with wheat at her womb, exactly as her Western counterpart shows. The Chinese Earthly Branch of Scorpio is a Goat; however, its lunar mansion couplet clearly shows a figure of scorpion — not a goat. The Chinese Earthly Branch of Pisces is a Pig, however, its lunar mansion couplet clearly shows two stalks, legs, etc., an image that resembles the shape of the Western constellation, particularly the one shown in Senemut, as well as the Mesopotamian one shown in several cylinder seals.

It’s also quite curious that the Chinese oracle bone script basically appeared out of nowhere, with no early or mid Shang writing, which seems to support a sudden influence from elsewhere. But what is key to this sudden appearance of Chinese writing is the fact that the Chinese started to write on

Ox scapula and tortoise shells in order to ask and receive messages from the high gods who presided at the north celestial pole — which is really just an eastern extension of what the Egyptians (Mesopotamians) had been doing for thousands of years prior. That is, in the same way that the Egyptian Anu had a spear that was situated in the constellation Boötes, whose tip was the north celestial pole and the home of the sun as his seed and his Word, the later Shang Chinese also had a "Heavenly Spear" (Heuen Ko) in the constellation Boötes (Allen 1963: 103), whose tip was also the north celestial pole and the home of their primordial creator (see *SPP* 263). And just as the Egyptian Anu sowed the Word, himself, as the sun/seed/soul into the scapula of the Great Bovine (Draco/Ursa Minor/Ursa Major) in an act of recreating the world from the Word ("First Time"/Zep Tepi), the high gods of China, particularly the Han god Taiyi, 太乙, used the tip of that spear, the north celestial pole that was also within in the scapula of the Great Bovine, to create and form the world below. It's clear from the research by Didier (Didier 2009, vol. III) that the older Shang Di/Dayi and the later Taiyi were the one and the same high god of the Han. He also correlates the later Warring States high god Taiyi/Daiyi with the Shang founding ancestor Dayi. In fact, Didier traces Taiyi to the temple name of Dayi 大乙 "when during the latter half of the 16th century BC the Shang founder expired and was apotheosized to reside at the northern celestial pole" (Didier 239). He also states that Taiyi originated in Neolithic China around 3000 BC (or before), as the god of the star Thuban in Draco, and "only later, c. 1500 BC, likely was identified as Taiyi, or, really, Dayi" (Didier 2009, vol. I: XXX).

Considering this, it's only appropriate that the cutting and carving of the north celestial pole, as the tip of the Egyptian Anu's spear that sows the divine Word into the scapula of the Great Bovine, also makes its appearance in China, delivering the divine Word of the high gods at the north celestial pole via its carving into the scapula of oxen. The placement and timing of the north celestial pole within the scapula of the Great Bovine during the late Shang dynasty when they first began to write on ox scapula cannot be overestimated.

Furthermore, and more importantly, the oracle bones were first heated and cracked in order to read their messages, which mirrors the idea that the tip of Anu's spear is home to the hot sun (seed) that penetrated and lived and grew within the scapula and body of the Great Bovine (ox). That hot sun as the divine seed of the primordial gods would then disseminate to those below. Hence the pyromantic divinations in China. This also helps to explain the Han Taiyi (an extension of the earlier Shang high

gods), who resided at the north celestial pole within the tip of his spear as the “primordial deity who initiates the process of genesis and participates in a series of hierogamic unions as the process unfolds to form the world” (Raz 2012: 57).

Another interesting observation is that the writing on oracle bones started in the center of the bone and then worked its way outward in a mirror fashion. This little detail can be explained by the fact that the north celestial pole, within the center of that scapula, is the center point of the solstices, which move away from its center point of the equinoxes. (As discussed earlier, that center marks the equinoxes and the center of the Great Goddess, Nut, as shown in the celestial diagram of Ramses VII and Denderah, etc.) This important detail not only helps to explain the reversals of the figures seen in the Mesopotamian and Egyptian celestial diagrams, but also helps to explain the 90-degree rotations seen in the oracle bone writings, also seen in the 90-degree rotations of the letters in the Phoenician alphazodiac. Thus, the shift from horizontal Shang characters to vertical characters seems to be based on the same astronomical principles that the Phoenician letters are.

The scapula of the Great Bovine helps to explain the scapulas of the oracle bone writing, but what about the tortoise shell? This, too, can be explained in the same manner. As discussed earlier, the womb of the Goddess in the northern sky was also viewed as the Black Tortoise and the snake — comprising the constellations of Draco, Ursa Minor, and Ursa Major. Therefore, the practice of the Shang writing on the tortoise shell also makes sense, as that shell, representing the dome of the womb and the entire night sky itself, was also penetrated and written on, i.e., seeded, by the spear of Taiyi. That is, the two-dimensional constellations/images in the entire dome/shell/womb of the sky were drawn and seeded by the action of the spear/pen — an extension and continuation of the same process enacted thousands of years prior within the Upper Paleolithic caves of France). This helps to explain the reason the Shang first used tortoise shells to write on. They borrowed the idea of writing from the West; with that transfer from the West they absorbed the important idea that the constellations of the sky were not only pictures on the sky dome of the tortoise/womb of the Goddess, but, more importantly, they represented two-dimensional stellar letters or characters from the sacred mind of the Goddess/God that were sown into her protective womb to grow into three dimensional matter and nourishment for the head/mind. And this is exactly what the Egyptian celestial diagrams and the Phoenician alphazodiac

are at their core: The story of the Word made Flesh — that is, the sowing of the Word as the seed and sun back into the womb of the Goddess to ensure the eternal reenactment of the first creation and its subsequent harvest that would not only nourish and perpetually increase the myriad forms of her mortal lunar body, but, more importantly, that would nourish and perpetually increase the light, wisdom, and stories contained within her eternal solar mind and soul. And by extension, our solar mind and soul.

It is hard to ignore the resemblance that the high god Taiyi's penetrating and living within the scapula of the Great Bovine via the tip of his "celestial spear" in Boötes and communicating via his seed/sun as Word to those below to the Egyptian Anu's penetrating and living within the scapula of the Great Bovine via the tip of his spear in Boötes and communicating via his seed/sun as the Word to those below. As is the fact that the Zhou, who followed the Shang, did very little oracle bone writing. This strange anomaly can easily be explained by the observation that at that time of the start of the Zhou dynasty, 1046 BC, the north celestial pole had left the shoulder and body of the Great Bovine (and thus, the womb/Tortoise of the Goddess), as well as its head, Ursa Major (the star Dubhe). As the north celestial pole was no longer within the scapula or womb of the Great Bovine, it was not necessary to try to communicate with the high gods at the pole via scapulas and tortoise shells because the gods were no longer seen within them. As discussed earlier (see *SPP* 219, *SPP* 263, *SPP* 296), the movement of the north celestial pole, along with the attendant movement of the four colures on the ecliptic, ushered in the major political/theological upheavals of Egypt at the end of the Old kingdom, as well as the ushering in male-dominated monotheism in the New Kingdom as the pole moved up and out of the female vessel/Bovine and toward Ursa Minor — the male seed/sun/Word. This ushering in of the age of the solar male was also seen in China as well — thus, the old Goddess and her bovine aspect was relegated to a subordinate status in the same way she was in the West.

In sum, it appears that the inception of writing on ox scapula in China was merely an extension of what the high gods in the circumpolar sky were already doing, which in turn was merely an extension of what the high gods in Mesopotamia and Egypt had been doing for tens of hundreds of years.

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Additional observations/evidence supporting the likely transmission of the invention of writing and its attendant mythology from the West to the East include:

A. Just as the Chinese solar zodiac (Earthly Branches) is composed of male/female houses, the older Phoenician zodiac is also composed of the exact same male/female houses:

- Taurus/Ox = female/yin
- Gemini/Tiger = male/yang
- Cancer/Hare = female/yin
- Leo/Dragon = male/yang
- Virgo/Snake = female/yin
- Libra/Horse = male/yang
- Scorpio/Goat = female/yin
- Sagittarius/Monkey = male/yang
- Capricorn/Rooster = female/yin
- Aquarius/Dog = male/yang (absent in the Phoenician)
- Pisces/Pig = female/yin
- Aries/Rat = male/yang

B. In addition to the male/female pairing of the houses, it turns out that the letter couplets themselves are composed of an upper male head component and a lower female body component.

C. The idea of Heavenly Stems and Earthly Branches implies a tree. As discussed in *SPP* 263, using the image of a tree to denote the north celestial pole as the axis mundi, the world navel, is not only an ancient one in the West, but more importantly, it is tied to the emperor's chariot wheel at the north celestial pole. That wooden wheel is from a tree. It's an interesting fact that the Chinese chose to represent a Western chariot (which was introduced during the Shang dynasty) as the north celestial pole instead of another local imperial symbol. The introduction of the chariot and the horse during the Shang seems also to correspond to the introduction of wheat and its associated astrotheology (i.e., the Phoenician alphabet/alphazodiac).

D. The Chinese have twenty-four "solar terms," the first of which symbolizes the vernal equinox (though, originally, according the *Book of Documents*, the first term was the winter solstice). The twenty-four solar



terms that define the year, and thus the twelve houses of the zodiac, are therefore "couplets," which not only match the twenty-four hours of the day and their "couplet" hour system (two hours per Earthly Branch), but also matches the splitting of the Western alphazodiac into "couplets." The Taoists also used the twenty-four solar terms to symbolize the twenty-four ribs of the human rib cage.

E. Chidi — the Red Deity or Red Emperor — is associated with the red dragon and the stellar Phoenix. As a human he was Shennong ("Farming God," "Plowing God") — the god who taught China agriculture. He was also associated with Yandi ("Flame deity"). As Shennong, he invented the hoe, the axe, the plow, and the digging of wells. Regarding "wells," it's interesting to note that the Chinese lunar mansion of the "well," number 22, as previously discussed, is linked to fall and the agricultural cycle (the well is water within a hole in the earth — a necessary ingredient for, and a symbol of, the seed placed in a watery/watered hole within the soil). Thus, the mansion of the "Well," the first mansion of the Vermillion Bird/ "Phoenix," not only corresponds to "red" and "fire," but, more importantly, also symbolizes the start of the seed cycle (the seed as the sun/fire is sown back into the earth/horizon). Hence, Chidi, the Red Deity of agriculture (Shennong) is intimately linked to fall and the start of the agricultural/seed cycle.

F. Taiyi was associated with the "Yellow Emperor of the Northern Dipper." The Yellow Emperor (Huangdi) is also the "Yellow Deity of the Chariot Shaft," which, as just mentioned, is the axis mundi/north celestial pole/World Tree. He also has a "serpent" form (thus, Draco). But as Taiyi, his instrument is the Big Dipper, Ursa Major. It is "the ladle from which he pours out his primordial breath (*yuangi*)" (Wikipedia). This exactly mirrors the older Egyptian/Mesopotamian/Neolithic idea of the sun as the seed and the Word that emanates from the head/mouth of the Goddess. Thus, as Ursa Minor carries the sun/seed/Word within, it makes sense that it not only rises from the back of the Great Bovine in the northern sky, but also that it flows down to the southern sky as the "southern dipper," to be born as the Word, the "primordial breath," from the groin of the Goddess. In fact, this is the whole idea behind the creation and pattern of the alphazodiac — the Word as the vowel/breath that contains the sun/seed's journeying through the twenty-two consonants/houses/vessels of the zodiac. In the process of the journey through the consonants, which are sown into the ear and papyrus, they give rise to new meaning

(light/understanding) that is harvested by others. This link between the Taiyi's "primordial breath" emanating out from the Big Dipper, the adult wheat/rice/bull and Word, and the Egyptian celestial diagrams (and thus, the Phoenician alphazodiac) is hard to ignore.

G. Furthermore, Huangdi, the Yellow Emperor/dragon and supreme deity, was born to a virgin mother, Fubao, at the north pole, when a "yellow" light/lightening bolt impregnated her after it had circled Ursa Major. The color of yellow for the emperor and the inseminating light at the pole is no doubt related to the yellow or golden color of the sun (he's also called a solar god). Thus, it's not a surprise that he is also associated with the stars of Leo, the old summer solstice (Leo is the yellow dragon in China, but is the golden/yellow lion in the West). The choice of "yellow" for the dragon/emperor also seems to refer to the mature rice. Rice, a cereal grain, turns from a darker green to a mature yellow color — exactly like wheat. Like the mythology that surrounded the wheat that evolved in the Neolithic, the mythology of rice, which is almost identical to the mythology/cycle of wheat, evolved in the East, and then appeared to have borrowed aspects of the Western sun/seed/Word pattern at some point in the Age of Aries/Shang. However, it's clear from the record that the Chinese had an established mythology based on rice, with a yellow dragon/yellow tiger, as far back as the fourth millennium BC. For instance, the skeleton in the Neolithic grave in tomb M45 in Xishuipo is oriented with its feet to the north, head to the south, which matches the orientation of older burials in Egypt. In that same tomb, a clamshell mosaic dipper was found at the feet of the body, and clamshell mosaics of a dragon and a tiger lay next to it — thus possibly symbolizing the Northern Dipper and the eastern Cerulean Dragon and western White Tiger (Pankenier 2011: 306). However, the mosaic dipper is reversed, a mirror image of the actual Northern Dipper, as though the gods were looking down on it. I feel this matches the same perspective found in the Egyptian celestial diagrams, with the Pharaoh "behind" the north celestial pole, looking at both the northern and southern skies. Therefore, sculptures, images, and architecture that reflect the lower earth, such as graves/tombs, etc. (an extension of the lower body of the goddess in the north) might be in reverse, a mirror image, reflecting the northern lower sky/womb of the goddess. This could also follow a yin/yang principle that goes back to the Upper Paleolithic cycle of the moon/sun, which has each component reversing its direction.

H. In addition to the loop reversing summer to fall that is found in the Heavenly Stems, there is also a progression from simple to complex in the oracle bone glyphs of the stems. The first images show the early stages of wheat, the middle ones show the full-grown wheat, and the last ones show the harvest. Thus Ren, the second-to-last character, as mentioned, has the same image as the Phoenician Zayin — the Gemini Gate. It's as though the makers also wanted to show the cycle of wheat from winter to spring to summer in the correct way. As the two circles/loops are opposite, Summer/Number 1 (Jia) is shown in the winter position, and vice versa. This matches the reverse images of the Egyptian celestial diagrams, with summer-to-winter reversed. Further research on this needs to be done.

I. The Chinese word *renri*, the seventh day of the first lunar month, has the Gemini-shaped character *ri*. *Renri* means "the birthday of mankind." It seems more than a coincidence that it is similar to the birth of the seed/sun/Word at the Gemini Gate, the groin of Nut, which the Egyptians called Zep Tepi, the "First Time" (birth of their world).

J. To speculate a bit: the Western clock of twelve units/hours has to go twice around to account for the twenty-four hours of the day (the ancient Egyptians also divided the night and day into two units of twelve hours each). In addition to the Western clock's being composed of twelve units/hours, it is also composed of sixty units that represent the minutes and seconds. But the Chinese, instead of using one circle to represent sixty units, like the Western clock, the Chinese split a large circle of sixty units into two circles of Twelve Earthly Branches and Ten Heavenly Stems to record the days; they later extended this sexagenary system to indicate the years, and to some extent, the months.

The method of splitting of one large circle (for the days, months, and years) into two circles to represent time, particularly the months, is approximated in the two loops of the alphazodiac, with one smaller loop, like the Heavenly Stems, symbolizing the smaller circumpolar region that rotates counterclockwise, and the other larger loop, like the Earthly Branches, that rotates clockwise.

However, and more interesting, as briefly mentioned earlier, is that, because the Chinese Branches represent all twenty-four hours of the day, it only needs to go once around — that is, the Chinese split their larger circle of twelve houses into "couplets" of two hours each, which exactly mirrors the formation of each house of the zodiac into "couplets" within the Phoenician alphazodiac. For

instance, the Rat (Aries) starts at eleven p.m. and goes to the one a.m. position, thus representing the sun at midnight in the night in the north. But instead of rotating in the same direction as the months (i.e., counterclockwise), it goes in reverse, *clockwise* (the hours rotate with the north celestial pole and in reverse of the months). This reverse pattern of the hours, which basically matches the rotation of the north celestial pole, follows the same rotation as the Ten Heavenly Stems. Thus, as representing the hours, the Twelve Earthly Branches move backward in conjunction with the smaller loop of the Ten Heavenly Stems — matching the small northern loop of the alphazodiac, with the constellations of Taurus, Aries, and Pisces in reverse order.

The position of the Chinese Branch Rat (Aries) is also curious. It is number one in position, and it symbolizes Ursa Minor/Aries, the new vernal equinox (which in the Egyptian celestial diagrams was placed behind Ursa Major/Taurus, the old vernal equinox), so it is interesting that the Egyptians and the Chinese *both placed it in the same position, the one o'clock position on a clock*. It's just below twelve, which is the top spot, and that top spot has the honor of being the more important marker of noon/midnight, which used to be the start of Taurus (the old vernal equinox). Thus, the Egyptians placed the floating boy/Ursa Minor/Aries just behind the top spot of Taurus. It seems that the Chinese placed the Rat, No. 1, at the noon/midnight spot to compensate for its being the new vernal equinox (half-way point to the day). But they left it at the one o'clock position instead of the twelve o'clock position. What's important about Taurus's position at twelve o'clock is that it marks the spot between Taurus/Gemini, which highlights and replicates the position of the Egyptian celestial diagrams — the Gate of Heaven/Duat between Gemini and Taurus, which is the old vernal equinox of the Egyptian "First Time" (Tep Zepi) of 4320 BC. But the *ganzhi* has its cake and gets to eat it too. That is, while the vernal equinox should mark the top spot, noon/midnight, dividing as it does the day/night, the Chinese found a way to place Aries there as well, but as number one instead of twelve.

K. Last, and continuing to speculate a bit, the Chinese ten-day week system (from the ten stems), its three-week month system, and its sexagenary system (ten northern stems and twelve southern branches) that includes twelve months of the year, appear to have close connections to the Egyptian ten-day-week system, three-week-month system, and twelve-month-year system (from which the twenty-two-letter

Phoenician alphabet, with its intimate connections to the Chinese lunar zodiac and *ganzhi*, was derived).

More interesting still is that the Egyptian ten-day week system and the twelve-month year system, which both divide the circle of the year and keep track of the years, months, and days, were applied to the division of the night sky as decans (units of ten) as a way of keeping track of the night "hours" (units of twelve, which were then later applied to the day). Once again, like the later Chinese *ganzhi* of ten and twelve units, we have a ten- and twelve-unit timekeeping system being used in conjunction with one another to keep track of constellations in the night sky. It's also interesting that there are five key constellations in the circumpolar region of the sky — Draco, Ursa Minor, Ursa Major, Boötes, and Cepheus/Cygnus (one unit that comprises the crocodile/hippopotamus). As each of these five constellations is made up of an upper and a lower half (male/female), they actually comprise ten units. Those ten units, which define the circumpolar region, might reflect the Ten Heavenly Stems, and might go back to the ten stars that made up the Great Womb of Draco (see Figure 27). However, more research into these links needs to be done.

### 3.4 THE THIRTY-LETTER UGARITIC ALPHABET AND ITS RELATIONSHIP TO THE TWENTY-TWO-LETTER PHOENICIAN ALPHAZODIAC: AN UPDATE

In *SPP* 196, I briefly mentioned the Ugaritic alphabet and that Gordon noted a correlation between the thirty-letter Ugaritic alphabet and the thirty-day lunar zodiac. In this paper, I noted the relationship between the solar zodiac's being a subset of the lunar one (i.e., the twenty-two-letter Phoenician as a subset of the twenty-eight-mansion Chinese lunar zodiac). I feel that the Ugaritic alphabet shows the same pattern, namely, that the Phoenician alphazodiac, a solar zodiac, is a subset of the larger Ugaritic alphabet, a lunar-based one. See Figure 21.

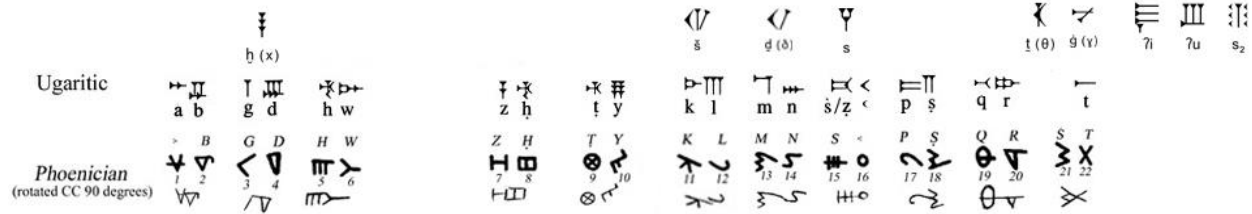


Figure 21. Ugaritic alphabet arranged to match the twenty-two-letter Phoenician alphabet

In Figure 21, I arranged the Ugaritic alphabet to match the twenty-two-letter Phoenician alphabet. Notice that the letters are not rotated, and yet most of them match the shapes of the Phoenician (which I had to rotate horizontally in order to see them, as they are naturally sown vertically into the western horizon). But more importantly, notice that the Ugaritic has the same smaller northern loop and larger southern loop as the Phoenician alphabet and the Chinese lunar zodiac.

In looking again at the layout of the Ugaritic, I noticed a few interesting items. First, the additional letters of the Ugaritic are in key places when compared to the Phoenician letter couplets. For instance, both the equinox couplets of the Phoenician, gimme/dalet in Aries and samek/ayin in Libra, have an additional Ugaritic letter exactly in the center. In addition, its shape resembles the vertical version of the Phoenician letter waw (chisel, bull's leg, stalk of wheat, which symbolizes the phallus/plow/pen) that delivers the seed. Thus, like the Chinese lunar zodiac, these additional letters of the Ugaritic could represent the equinox colures of spring and fall. However, if that is true, then we should also see two more extra letters in the center of the solstices of Cancer and Capricorn. And we don't. However, this alphabet was made at approximately the same time as the Egyptian celestial diagrams, so it is possible that its makers also take after the Egyptians in not showing Cancer as the summer solstice (like the Egyptians, the Ugarits were conservative and preserved the image of Leo the lion as it seeds Virgo).

To this latter point, one of the additional letters, "S," is in Leo (kaph and lamed) and another, "D," is in Virgo (mem/nun). But what's interesting regarding the extra letter "S" is that the "S" of Libra (the sowing of the seed) is also seen in its variant, the "S" of Leo, which sows the seed into Virgo. (As discussed earlier, there appears to be a connection between "Sa," the Gemini Gate, and "Sah"/Orion/Osiris, and the fall letters of samek/tsadi, which also contain the "sa" sound.) Also worth mentioning is that the

Gemini's candle shape resembles that of the Ugaritic letter couplet of Libra, which, once again, matches the actual Gemini candle placement at the fall equinox in Ramses II.

Furthermore, in Virgo, that additional letter is a "D." In the same way that the Chinese lunar zodiac shows a star- or diamond-shaped seed (Spica) at the center or womb of Virgo, that letter "D" could symbolize the new seed of the summer harvest implanted within the Goddess. The fact that it is a "D" is also interesting, because the "D" is a variation on dalet, which signifies Aries, the new seed. Its shape is also interesting, in that it looks like a derivation of the "S" in Leo; it's just missing a middle element. But it looks like the diamond or seed of Spica seen in the Chinese lunar zodiac. Thus those four additional letters are elements that are seen in the Egyptian celestial diagrams as Aries/Ursa Minor (floating boy), Leo (lion), Virgo (prone goddess), and Libra (Anu and his spear, which matches the vertical and downward shape of the extra letter "S").

The two other additional letters in the Capricorn spot, the "T" and "G," I'm not sure of. The missing Phoenician letter "shin" appears at this spot. As one of the two Ugaritic letters most likely takes the place of the missing letter shin, the other extra letter must also symbolize the winter solstice. Following the same pattern as the summer solstice, there appears to be another extra letter within the last couplet of Aquarius (not seen in the Phoenician).

Thus, an interesting pattern emerges within the Ugaritic:

1. Both current equinoxes (Aries/Libra) have one extra letter exactly between the couplet that represents their Phoenician counterpart. Thus, those two extra letters most likely symbolize the two colures of spring and fall (mirroring the extra mansions seen in the Chinese lunar zodiac).
2. In keeping with the tradition seen in the Egyptian celestial diagrams, the solstices are marked by the older solstices:
  - A. Summer: Instead of Cancer, we see Leo with an extra letter exactly in between halves of its Phoenician counterpart. And as Leo is shown seeding Virgo via a reed pen as penis/plow in Seti 1, Virgo is also shown with a very similar letter at her center (Spica). Thus, the Ugaritic alphabet could be using those two extra letters to mark the old summer solstice colure that was in Leo (and possibly its original spot at Spica in the Age of Gemini in the Neolithic).
  - B. Winter: Capricorn is the current winter solstice and, like the equinoxes, it has an extra letter. However, the old winter solstice in Aquarius, the God Boat (to be discussed in Chapter 4), is

shown in three letters that are composed of three lines. Two of the letters contain three vertical lines, and one letter has three horizontal lines (in a way, resembling water). It's possible that the one outlier, the letter with three horizontal lines, marks the old winter solstice. The God Boat carries the sun/seed, so it's interesting that the shape of Aquarius is similar to the shape of the Phoenician "He," which is the seed/sun within the chisel/leg/stalk of "Waw" (Pisces).



## 4.

# The Cycle of Emmer Wheat within the Mesopotamian Cylinder Seals

The cycle of wheat was not only mapped onto the older cycle of the sun and moon, as previously discussed; it also became an essential component of the Mesopotamian and Egyptian celestial diagrams, providing the foundation for the later cycle of writing. In this chapter, I would like to dig a little deeper into the link between the cycle of wheat and the zodiac, particularly in regard to the later story of Osiris and the summer solstice/inundation in Egypt. But before I can discuss that, a brief background discussion is needed in order to understand the evolution of the various symbols and figures associated with the cycle of wheat.

From the evidence of the celestial diagrams and the alphabet itself, the origins of the story behind the cycle of wheat, the stellar constellations, and astrotheology really begins tens of thousands of years before the Pyramids of Egypt even existed. In fact, via reverse engineering, we need to go back to the Upper Paleolithic in order to see its true beginnings — the Great Womb of the Goddess in the northern sky — an image that was first painted on the northern Sorcerer's Pendant in Chauvet Cave in France (which is actually the beginning of a series of paintings on northern-situated surfaces in the Upper Paleolithic and the Neolithic that I found reflect the northern circumpolar region of the sky).

### 4.1 VENUS PENDANT OR THE SORCERER PANEL, CHAUVET CAVE, FRANCE

The Venus Pendant in Chauvet Cave in France is a key image in the solar lion–lunar bull astrotheology. The hanging pendant itself (c. 32,000 BC), is situated next to a north-facing wall and symbolizes the umbilical cord/axis mundi of the goddess — just as *the cave itself is an extension of her northern*

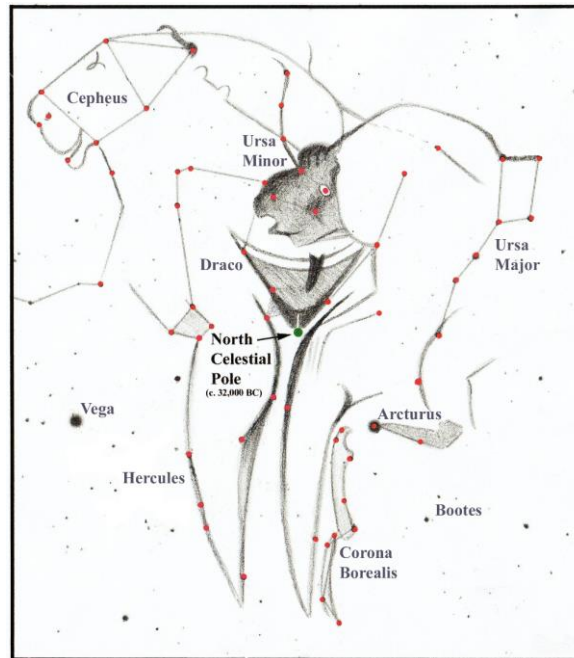
*circumpolar womb*. The shaman and/or initiate receives sacred instruction and nourishment from the Goddess, which, in turn, is passed on via vital theological concepts and fertility or ritualistic images that are “seeded” onto the walls of the cave/womb of the Goddess. See *SPP* 296 for a detailed discussion of the latter. One of the key realizations of the image, certainly for the initiate, is the realization that the small pendant/umbilical cord drawn in the womb of the goddess, is a subset of the pendant/umbilical cord itself hanging down from the ceiling within the larger womb of the cave itself, which in turn, is a subset of the axis mundi/navel of the larger cosmic womb of the Goddess.

1. As the womb depicted on the pendant is next to a north-facing wall, I recently decided to see if all of the figures shown match the ones in the northern circumpolar sky, particularly after I made an important connection between the shape of Draco and the womb of the Goddess. And what I found was amazing — not only do the figures on the pendant fit the constellations with a high degree of accuracy, but, more importantly, they are all part of the exact same story that was being told in both the Mesopotamian cylinder seals and the Egyptian sky charts thousands of years later. See Figure 22.



A.

B.



C.

**Figure 22.** A. Venus Pendant or the "Sorcerer's Panel," Chauvet Cave, France (Clottes, 2003, ill. 164). B. Reconstruction of the Venus Pendant (Clottes, 2003, ill. 164) C. The figures of the northern situated Venus Pendant as representing constellations in the northern circumpolar region, c. 32,000 BC. The north celestial pole is just beneath the opening of the womb and the next to the bull's hand (drawing by author, based on a printout from Stellarium 0.21.2).

Figure 22C shows the figures of the northern-situated Venus Pendant as representing northern constellations. When I first tried to match the image with the constellations, some of the details didn't quite fit. For instance, the long tail of Ursa Minor seemed close to the bovine's horn, but didn't match it. Also, the foot of the Bovine, whose tip I could see lined up with Arcturus, formed a horizontal line instead of a slightly downward slanting line, as the image shows. However, checking my star program Stellarium to see where the north celestial pole was at 32,000 BC, I was pleasantly surprised to see that it not only sat exactly beneath the opening of the womb and just next to the hand/leg of the bull, but I also noticed that the constellations were different in shape and size. That is, I had temporarily forgotten that thirty-four thousand years ago, the stars were in different places. I then printed the star map out and redid the drawing — and, amazingly, the figures fit perfectly without my having to finesse anything. I just trusted the artist, who was the equivalent of a Leonardo in his time, and was astounded by what I saw.

The womb of the Goddess fits exactly within the downturned crescent womb shape of Draco. The foot of the bovine now slants slightly downward. The head of the bovine, which hovers over the womb, is Ursa Minor. The tail of Ursa Minor forms the horn of its head perfectly. The star Kochab, fits exactly in his eye. The placement of the ears of the rising lion head, far back on the head, are explained by the extended placement of the star Errai in Cepheus. But even more amazing is that Ursa Major, long associated with the bull and the bull's leg (Meskhetyu in Egypt) forms the back side and the leg of the bovine! The leg of Ursa Major as representing the leg of the bull has thus stood the test of time for approximately thirty thousand years! And the pattern of Draco's being parallel with the horizon, with Ursa Minor in the center, and Ursa Major's foot pointing down at the horizon and its cup facing east, is exactly the same Primal Pattern/Primal Horizon that is seen in the later celestial diagrams.

Furthermore, the pointed phallic leg or male spout of the Goddess, matching the downward pointed pendant, is represented by Hercules, whose constellation is associated with the sowing of the seed. In drawing the figure, I also noticed a small dark triangle that connects the lower left part of the womb with the upper left leg of the goddess. That triangle perfectly matches the constellation line that Stellarium drew that connects the lower three stars of Draco (Athebyne, Theta Draconis, and Edasich). It's details like these that make the drawing so remarkable — and accurate. The artist was amazingly

skilled, and he either drew it from memory, or first drew it on an animal skin or something similar and brought that into the dark cave with him.

But what I find particularly interesting is the fact that the relationship of the figures to one another closely matches the same story that the Mesopotamian and Egyptian celestial diagrams tell. Note that bull's head is equated with Ursa Minor — the sun/seed/Word that rises up from the crescent horizon of the womb of the Goddess. This differentiation between the lower womb/body of the goddess and her upper head is a key detail that has been discussed in all of my papers (it will be also be discussed in summary later in this paper). The Goddess is only shown as symbolizing her lower half — her crescent lunar womb and legs. Thus, the bull is a symbol of that mortal and lunar lower part of her. It's the equivalent to the new moon, crescent moon phase. And just as the crescent moon waxes and then changes to the full circular moon, which represents the circular sun and the solar lion, you see the transformation as the lion's head rises up from both the bull's head and the womb. This waxing and waning of the crescent lunar womb of the Goddess, which mirrored the cycle of life itself, was key to the Upper Paleolithic and Neolithic. I illustrated it in Figure 29A in *SPP* 263 and Figure 46 in *SPP* 296.

And to make things even more interesting, the north celestial pole at that time, c. 32,000 BC, is exactly at the opening to the womb and just next to the hand/leg of the bovine. Again, like the later celestial diagrams, the north celestial pole, the tip of Anu's spear, performed *three* functions:

1. It acted as the inseminating agent — the phallus (later plow/pen) that was the male aspect of the androgynous Goddess (which, as discussed in *SPP* 296, is really just a subset of the Ursa Major/Ursa Minor as composed of a simple female cup/vessel and a male spout/phallus/leg). That phallus, or spout, sowed the seed/Word/sun/head into the womb, which is why the legs or spout aspect of the goddess is in the lower part of the pendant itself (the umbilical cord/phallus/axis mundi that seeds the mind of the shaman/initiate). This link between the spear of Anu, Pisces/royal scepter and the leg/stalk of the bull/wheat as the seed agent has been discussed throughout this paper and my other work. But here we see its origin thirty-four thousand years ago, that is, when it is depicted as opening the horizon/womb of the Goddess to sow the seed. It's important to note that the opening to the womb, the vulva, in the Venus Pendant was made with an incision mark — it was not drawn. Thus, as discussed in all of my work, like the horizon and field itself, the Goddess as vessel needs to be opened in order to be

seeded. But more important is the location of the north celestial pole that is just at the opening to the womb of the goddess. Thus, the incision mark. *It's here that we first see the pole acting as the male opening and seeding agent to the womb of the Goddess — the same principle that was enacted thirty thousand years later with the spear of Anu and the later Taiyi.*

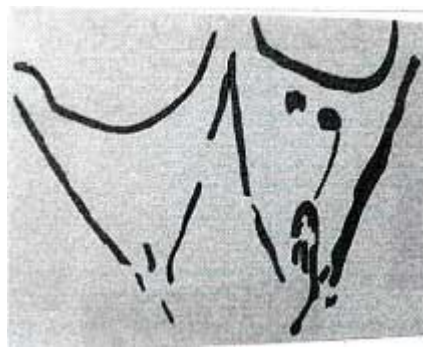
2. It acts as an agency of containment/movement — the leg/stalk of the goddess that moves the head/sun/seed along and out. This is also the job of the spout aspect of the dipper, and it shows why the hand/leg of the bull is fused with the downward legs of the goddess. In her plant/wheat aspect, like the single leg of the bull shown in the Ramses II celestial diagram, she only has a single stalk to move the new head/seed/sun upward and out.
3. It acts not only as the opening/cutting agent seeding the earth/womb, but also in the capacity of a cutting agent at the birth of the head/seed/sun/Word. That is, the spear/spout/arm cuts the umbilical cord of the infant at birth and the stalk/umbilical cord of the wheat at the harvest.

It should also be noted that the lion's head, as a symbol of the sun, is shown moving from east to west (as the pendant is situated north), and thus the image depicts the mature yellow sun rising (the yellow lion's head) from the double crescent horizon (crescent womb) of the Goddess. The yellow sun/lion as the seed needing to be cut from the horizon/womb mirrors the mature yellow stalk of wheat and the umbilical cord needing to be cut (like the later curved knife of Utu that cuts/releases the sun from the double horizon). Thus the initiate symbolically severs the pendant as umbilical cord after gaining his understanding and rebirth from the cave as womb.

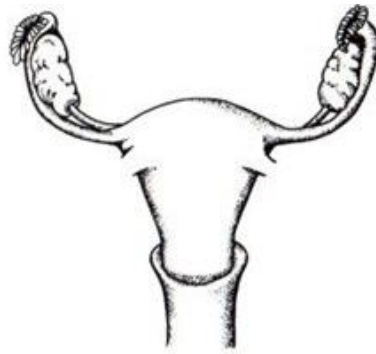
But what's truly remarkable about the Venus Pendant is that it exhibits six features that have been conserved over an amazingly long period: (1) Bull and bull's leg as Ursa Major; (2) Bull's head as the immature Ursa Minor; (3) predator's head as mature Cepheus; (4) Draco as the womb of the Goddess; (5) the hand/arm/leg of the Goddess as a spout and inseminating/moving/cutting agent; (6) the north celestial pole as the tip of that inseminating/moving/cutting agent. These six elements of the Venus Pendant are still seen in the Mesopotamian and Egyptian celestial diagrams 30,000 years later!

The cycle of the wheat was merely mapped onto the cycle of the lunar bull-solar lion pattern, as stated earlier, but when this happened is not known. It is possible that the Venus Pendant could also be showing the change from the dark lunar bull stage of the wild wheat (whose spike and awns still

resembled a bull at the earlier period), to the golden lion stage of the wild wheat. That is, like the image in the celestial diagram of Ramses II, the leg of the bull was also shown as the stalk of wheat. And here, too, we see the leg of the Goddess as symbolizing the leg of the bull (its foreleg and hand/hoof, which fuses into that leg just at the pole). It is not too far a reach to speculate that the leg of the Goddess also symbolizes the stalk of a wild grain (*Triticeae*?) related to wheat, for its head is clearly in the shape of a bull's head, which is also clearly the shape of a woman's womb. See Figures 23 and 24 (and see *SPP* 263 for further discussion).

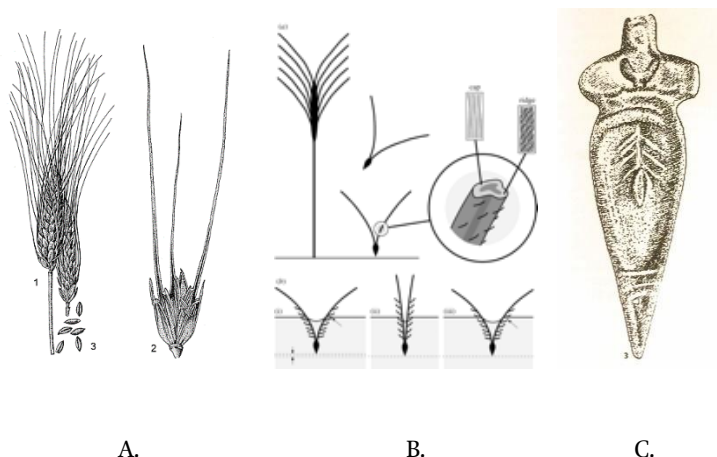


A.



B.

**Figure 23A.** Thirty-thousand-year-old engraving, found at Chauvet Cave, of the womb/bovine. Note that they not only reflect each other's shape, but also touch as though symbolically connected. The tear coming down from the bovine's eye is revealing — thus, the pain associated with menstruation/childbirth (image only from Clottes, 2003). **B.** Human female reproductive organs. Note the ways in which they resemble a bull's head, which, as Dorothy Cameron previously noted (Cameron, 1981: 5), must not have gone unnoticed (image from Gimbutas 1989: 265).



**Figure 24.** A. Wheat seed resembling bull's head. B. Wheat seed diagram showing how a seed works its way into the soil on its own (image taken from website: <http://rsta.royalsocietypublishing.org/content/367/1893/1541/F4.expansion.html>). C. Bone-plate goddess from Neolithic Italy with no head. Note that the wheat plant at her "lower" horizon/groin is turned downward because of the direction the seed/sun takes to exit the body. Also note that the grain plant has a seed head in the shape of a vulva, and that the bull's horn/horizon is positioned just below the figure's neck (image only from Gimbutas 1989: 103).

Furthermore, if the Venus Pendant is also telling the story of the cycle of wild wheat, then that also could explain the presence of the cave bear ulna/hand next to the legs of the Goddess. Once again, the legs are both the spout and spear, and thus they symbolize the sowing (opening up of the goddess) of the sun/seed/word, and its harvest/birth (the cutting of the umbilical cord) — the agency of insemination, movement, and cutting/harvest. That bear arm/foreleg, with its claws, could also symbolize the reaping of the wild wheat. An indication that the idea is not so far-fetched is seen by the presence of the horn of the crescent womb puncturing the neck of the bull. This might symbolize the cutting of the head of the wheat from its lower body (harvest). The lion's head *is* the bull's head, just a later stage of it — exactly as the full circular moon reflecting the golden light of the circular sun *is* the crescent moon at a later phase. Furthermore, as the sowing agent of the Goddess, the bear claw also acts in the same way as the spear of Anu or a stylus/chisel/pen or plow: it opens the womb/soil of the goddess so that the seed can enter (recall the incision mark that created the opening to the womb, which mimics the placement and action of the north celestial pole and the later spear of Anu). This could



account for the position of the bear claw next to the phallic form of the bull's foot and the merging of the bull's hand/foreleg with the leg/spout of the Goddess — this is the hand that will sow/write symbols and draw the sacred images patterns that came down from the Goddess herself via the pendant/umbilical cord. As discussed in *SPP* 296, the foreleg/hand/bone of the cave bear was a powerful symbol in that the cave bear marked the sides of the cave/womb (actually it is used to dig dens/wombs, and thus expand the womb), and then gave birth to its cubs. Humans, I believe, emulated the fertility markings of the cave bear (at times they drew directly over them); they also seeded the sides of the cave/womb with drawn images of animals in a fertility marking (and ritual).

Consequently, the head of the bull, Ursa Minor, which is the new sun/seed/Word, is shown in this amazing painting as representing the early stage of the sun/seed/Word (i.e., in parallel to the fish-shaped pendant/umbilical cord entering the watery crescent womb just below it; in itself is interesting, in that you have depicted a watery womb and a fish, which seem to match the M/N letter couplet of Virgo that is derived from images of water and a fish). In addition to the early fish stage of the sun/seed/Word, the image also depicts the later adult as the dark bull's head of Ursa Minor. It also shows the still later mature stage as the golden lion of Cepheus that rises up from Ursa Minor (and Ursa Major, as the back of the line seems also to extend over to it under the brown wash): importantly, this contains within it the partial head of a lion cub — the select seed within the select seed (like the three nested seeds in *Senemut*). Thus, the three main stages of the phases of the moon are shown:

1. The new moon, which is the crescent moon shape that is seen as the thin white crescent top part of the womb itself.
2. This then waxes and rises and symbolizes the emergence of the adult bull stage as Ursa Minor — the middle moon phase.
3. Then that in turn waxes into the mature solar lion/circular sun stage — the full moon phase.

Just as the sun cycle was simply mapped onto the moon cycle, the three main positions of the sun on the horizon parallel those three lunar phases:

1. The new crescent moon represents the winter solstice position of the sun: the birth of light. Recall the small bull calf in the winter northern womb of the Goddess in the later Susa seal.
2. The middle moon phase represents the equinoxes: the emergence of the head of the bull as the

sun rising up from below the celestial equator at the equinox (and dipping below it as well). Recall the image of the bull/Taurus at the equinox in the center of the later Susa seal.

3. The full moon phase represents the summer solstice: the large circular ball of bright light is the summer sun and full moon at its most powerful. Thus, the association with the solar lion, which is shown moving from east to west like the sun. Recall the mature yellow lion at the summer solstice position in the later Susa Seal. *Furthermore, this image at Chauvet could also symbolize the sunrise — the lion head's rising from the crescent horizon/womb in the east at the summer solstice (the lion/sun at its full height)*, which is the basis of not only the later images seen in the paintings of Catalhoyuk, but also in the later Mesopotamian and Egyptian celestial diagrams, as well as in Stonehenge in England (which will be discussed briefly in Chapter 6), and in the Chinese *ganzhi*.

And just as the sun cycle was mapped onto the moon cycle, the seed cycle was also simply mapped on this (clear examples of this will be shown shortly):

1. The crescent moon/winter sun is the seed below the horizon/soil that needs to reverse direction and grow upward like the sun.
2. The half moon/equinoctial sun is the new lunar head/spike (the bull's head) that emerges at the spring equinox and rises up from the celestial equator (soil/horizon), or that dips down into it at the fall sowing.
3. The full moon/summer solstice sun is the mature golden spike/head of wheat that is ready to be cut for the harvest (as it is cut, it descends downward — a reversal, like the sun on the horizon, of its position at the top/head of the goddess and the top of her horizon).

It was then a simple thing to map the cycle of the Word onto this older moon/sun/seed pattern:

1. The new moon/winter sun/seed in the soil is the spoken word in the ear of the other, or the written/drawn symbol/figure within the wall/womb of the cave (or on any other material surface, which is merely an extension of the crescent body of the Goddess of the Horizon).
2. The half moon/equinoctial sun/seed is either the reading or the writing/drawing of the symbol/Word/figure.

3. The full moon/summer solstice sun/mature wheat spike/head is the full understanding/light/wisdom that rises to the mind of the reader/harvester after spending time thinking about what he read/harvested.

Further support of a plausible link to wheat is seen not only in the eye of the lion's being drawn in the exact shape of the Emmer spikelet with its two awns (an association that could still be seen in Egypt thousands of years later, represented with the right eye of Horus, the solar hawk that flies up as the sun at sunrise, representing the solar seed that is divinely selected to be eternally resown), but also is further represented in the shape of the small lion cub that is nested within the lion head. Its two ears and long line for a neck are in the shape of an Emmer wheat seed that has its long trailing awn (its leg), which, once again, is the same shape as Ursa Minor, the new seed/sun/Word within the womb of the Goddess. This cup/spout aspect to the lion cub is merely a further symbol of the bull/lion head and long spouts/legs of the Goddess herself. Consequentially, it is from the lion, *and lion cub/seed only* (i.e., the sun and select seed/Word), that the new lower body/womb/bull is brought about, and it in turn will be transformed back into the solar lion.

It is also important to note that the lion head that is represented perfectly by the constellation of Cepheus was also conserved for tens of thousands of years. That lion head (and the tiger in China, as shown/discussed in *SPP* 219), the mature sun/solar seed/Word, is the symbol of the ultimate male predator that is powerful enough to both seed the lunar bull and eat it. In Egypt, the head of Cepheus is both Reret, a hippopotamus with the teeth of a crocodile, who represents, and has, a large male crocodile on her back (within the waters of the Milky Way). And just as the lower half of the crocodile (with its leg/phallus on the back of the hippopotamus) is composed of Cygnus, so the leg of the lion in the Venus Pendant is also composed of the same horizontal leg or "cross" aspect of Cygnus.

\* \* \*

In terms of belief practice, Cepheus, as the mature stage of the rising solar lion, represents the mature stage of the initiate himself in the cave (it should be noted that there is also a drawn figure of a mammoth just above the lion. This could be a depiction of another constellation or the final stage of the sun. However, it was only the solar lion–lunar bull imagery/conflict that prevailed and was passed down to the celestial diagrams). The initiate will be, like the mature lion, the ultimate hunter that opens

and brings back the bovine (and other food) to eat, and, by performing/making the fertility rituals/drawings, will reseed that bovine as well. Thus, the initiate, after receiving the divine Word from the pendant/umbilical cord, leaves the womb of the cave nourished by the rising light of understanding/wisdom within the womb of his own brain and body (which, in turn, can be sown into other ears/minds).

Last, it's important to point out that the basic elements of the alphazodiac are all present here at Chauvet. Ursa Major/Taurus (Aleph/Beth) would be the bovine's head. Ursa Minor/Aries (Gimmel/Daleth) would be the small fish/pendant within the womb of the Goddess. Draco/Pisces (He/Waw) would be the womb/legs/spout of the Goddess. (The womb aspect of Pisces could represent the "V" or triangular shape of Pisces.) And the Pegasus-square (the Babylonian "i-Iku"), which is located in the center of that "V," is where the Babylonians thought paradise was (Santillana and Dechend 1969, Appendix 39). The direction of those three elements is downward into and toward the tip or point of the pendant itself, which acts as an umbilical cord. Thus, those three downward elements mirror the backward rotation of the alphazodiac — that is, the pendant, like the much later sowing of the seed in the fall, delivers the Word into the mind of the initiate/shaman within the larger womb of the cave.

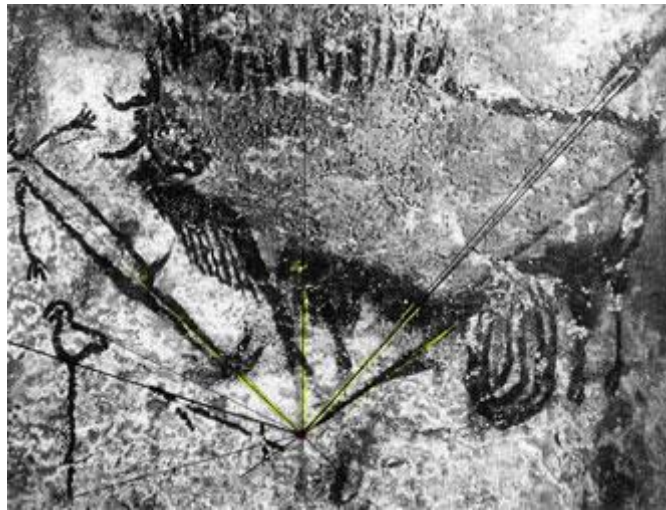
The above discussion shows that all four patterns, Moon/Sun/Seed/Word, were represented in the Venus Pendant or Sorcerer's Panel in Chauvet Cave thirty-four thousand years ago. This image is the genesis of the later celestial diagrams in Mesopotamia and Egypt — and, one could say, the origin of all the major religions of the world.

#### 4.2 SHAFT OF THE DEAD MAN, LASCAUX CAVE

Another Upper Paleolithic painting of a bull that was drawn on a northern-situated wall is found in the "Shaft of the Dead Man" in Lascaux Cave, France. I first discussed this painting in *SPP* 263. From the position of the north celestial pole, it can be dated to around c 13,650 BC. See Figures 25 and 26.



A.



B.

**Figure 25** A. Lascaux. The Great Bull in the Shaft of the Dead Man (image from Lewis-Williams 2004: 248). B. Lascaux. Close-up of the Great Bull (lines added by author)



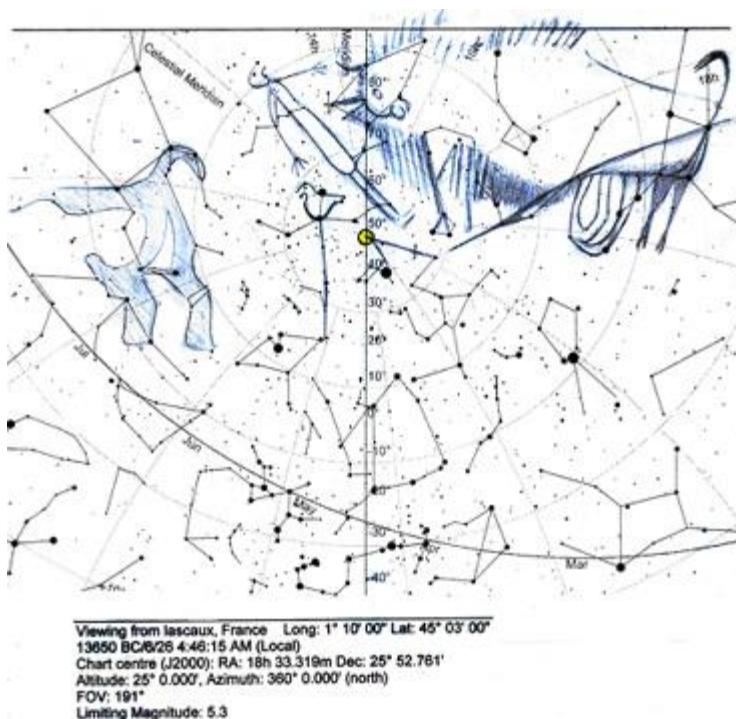


Figure 26. Star Chart of Great Bull, Lascaux (Drawing by author. Starry Night Pro 6.0 was used to correct for random motion.)

In Figure 26, notice that Ursa Major is, once again, associated with the bovine. But note the presence of the man with a bird's head. The head as the solar aspect of the Goddess that rises from the horizon is merely the later stage of the solar lion. In the later Neolithic, as shown in *SPP* 263, the head of the Goddess rises like the sun, naturally taking on a bird symbolism, shown by the presence of the bird head on the adjacent staff. Like the later Was scepter in Egypt, the tip of that staff gives rise to the solar seed/head, the solar Hawk of Horus, that will rise at sunrise (and the harvest). This is why there is a larger spear within the bull that does two things (akin to the later spear/leg of Anu): (1) It enters the rear of the bovine to seed it (again, its tip is the north celestial pole), and it points to the hand of the constellation of Hercules, which holds another staff/spear that points to the north celestial pole. (2) That spear also cuts the head/sun/spike from the body/plant/horizon. Thus, the spear's severing of the umbilical cord and the waxing amniotic sac/womb of the bovine (also, as male, the large testicles). This is symbolic of the sunrise and the cutting of the stalk/umbilical cord of wild wheat, as well as the cutting of the testicle/seed (the cut testicles of Seth, as seen later, are the wheat that is in fact eaten).

This sowing cutting is exemplified by the figure of Hercules, whose staff points to the north celestial pole (once again, Hercules the Archer is associated with the fall sowing of the seed and will be seen to have a large role to play later at Catalhoyuk). As discussed, the north celestial pole is the home of the high gods and the home of the sun/seed/Word. Hence, note how all the legs converge at the hand of Hercules (similar to the hand/foreleg of the bovine at Chauvet and later the hand of Anu): the long spear, the front bovine leg, the staff or spear of Hercules, and the legs and body of the human with the erect penis. That erect penis is merely symbolized by the legs/spears/staffs of those sowing/writing instruments, which are all merely an extension of the legs of the androgynous Great Goddess, which in turn, are merely a symbol of the singular male spout aspect of the dipper as the agency of insemination, movement, and cutting/harvest. The fact that Hercules, the archer, has been affiliated with the sowing/cutting (fall/spring) of the sun and seed for thousands of years, culminating in his appearance as Anu, is quite amazing. His actual genesis, however, as just shown, is within the legs/phallus of the Great Goddess in Chauvet.

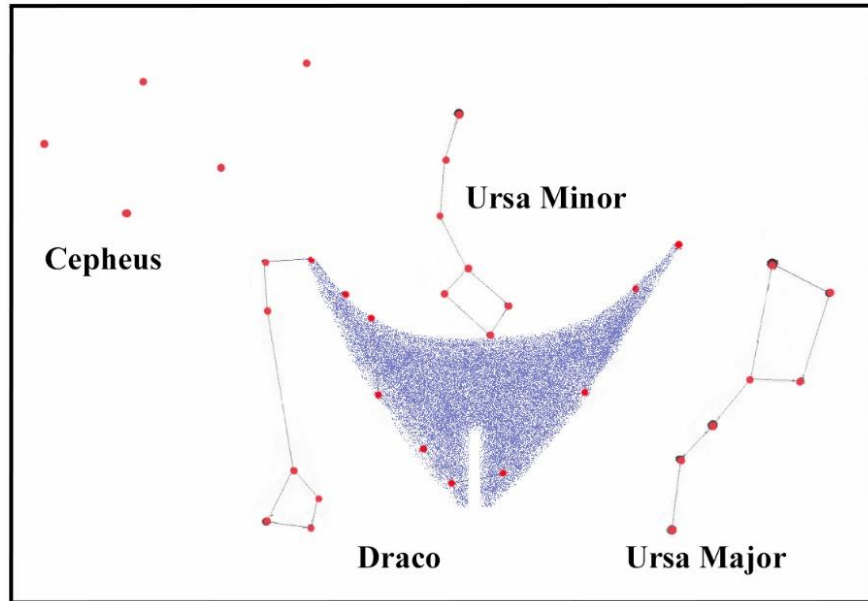
More importantly, note the position of Ursa Minor, the young seed/sun/Word — it's within the body/womb of the bovine/Great Goddess. Note also that Cepheus has been conserved here as the head of the bull (which will, no doubt, transform into the mature solar lion), and the bird's head (sun/seed/Word) on the staff sits on Cygnus, the leg/phallus of the crocodile that seeds the womb of Draco/Goddess in the Egyptian celestial diagrams.

Last, just as the young lunar bull of spring kills the solar lion of summer in the Susa seal, in this painting we see the lunar bull killing the solar bird man, whose head, like the solar lion, is the select seed that will resurrect and regrow another lunar body/bull/wheat. Again, the solar bird (the later Egyptian solar Hawk/Horus) is the same as the solar lion, and the lion-bull, like the stages of the moon and sun, are one and the same — just different stages of one entity within the cycle.

#### 4.3 THE GREAT WOMB IN THE NORTHERN SKY

As Draco symbolizes the winter womb of the Goddess that carries Ursa Minor, it's important to understand how this symbol evolved over time. It must have been first noticed as a womb/horizon that

matched the new crescent moon (as discussed). Consequently, it might have been seen as the Great Womb first, before it became the Great Bovine (the bovine aspect of the Goddess). See Figure 27.



**Figure 27.** The Great Womb of the Goddess (the star positions are modern). Drawing adapted from the Sorcerer's Pendant, Chauvet Cave. It's composed of ten stars within the triangular crescent section of Draco. The link between the crescent womb and the lunar bull no doubt influenced these constellations to evolve and to include the Great Bovine and the double horizon as part of that womb.

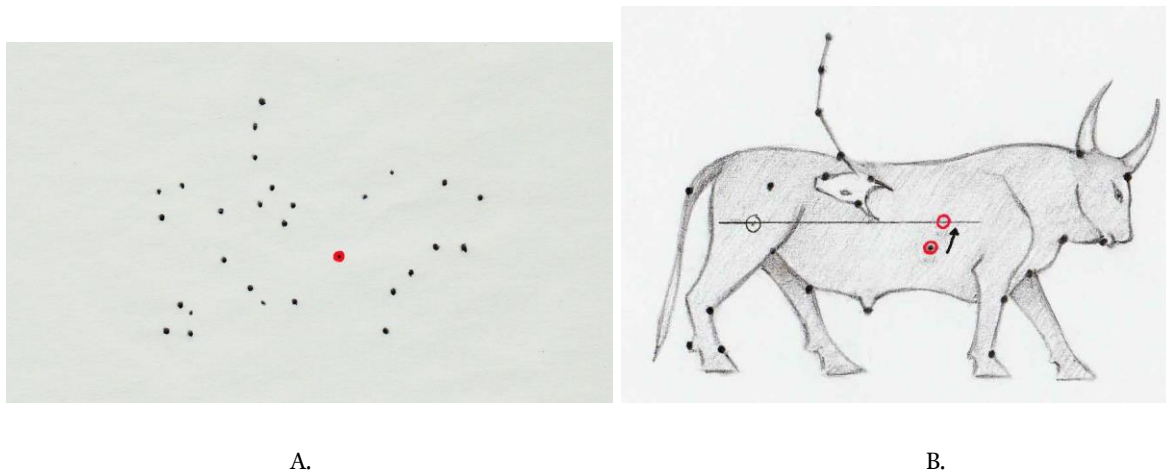
In Figure 27, note that the ten stars of the crescent triangular shape of Draco form the outline of a womb. (As noted earlier, the number ten might be significant in defining the circumpolar region of the sky.) This is in the northern circumpolar region of the sky, and so it was linked to the dark and lower and winter womb/soil and “caves” of the Goddess, following the idea that it was from the lower womb/soil or horizon of the Goddess that life rose upward. That life, as symbolized by Ursa Minor, was seen as the sun rising up from the double crescent horizon and womb of the Goddess. The sun later became associated with the seed, and then with the Word itself. This outline, with its crescent shape, undoubtedly spurred the addition, and evolution, of the crescent lunar bull and the horizon as being a part of and/or associated with the womb of the Goddess.

The Great Womb, with its crescent lunar ties to the moon, evolved into the Great Bovine (a link



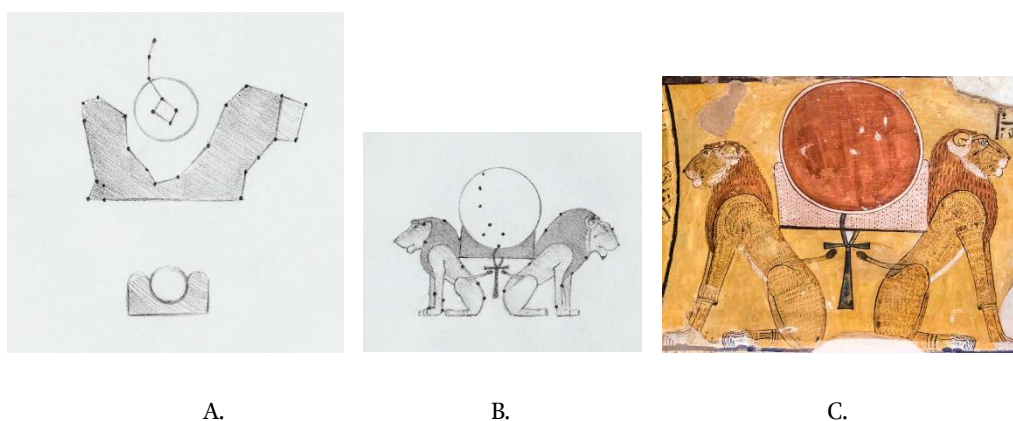
between the womb and the bovine is seen in Chauvet and Lascaux caves). However, instead of Ursa Major's comprising the rear of the bovine (the cup being the equivalent to the womb/vessel of the sun/seed/Word), it evolved and became the head of the bovine (the cup as head of the sun/seed/Word).

As discussed in *SPP* 296, once a pattern had been established (a figure made) in the northern sky, it was very easy to note over a few generations that the north celestial pole was in fact moving within that figure. For instance, one generation would notice that the pole was at the heart of the bull, Thuban, but then, several generations later, another would notice that it was up at the shoulder. No complex calculations nor measurements were necessary, just simple eyesight examining a fixed pattern of stars. See Figure 28.



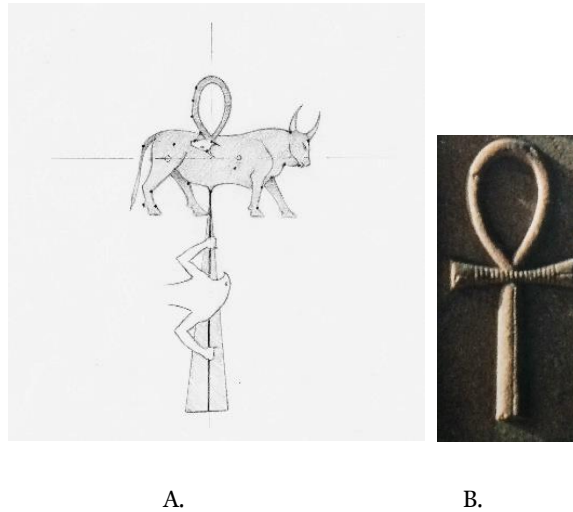
**Figure 28.** An easy way for ancient star gazers to notice the precession. **A.** Stars of the modern day constellations Draco, Ursa Minor, and Ursa Major. Thuban in Draco is marked in red as the north celestial pole. **B.** A picture is made of these stars to form a cow/bull (any group of stars around the pole could be used to make any sort of animal. I'm just using a bull, as it's convenient and topical). It is noted that the cow/bull and all the stars revolve around a point located near Thuban, the heart. This rotation point is the north celestial pole. However, over time, it is noticed that this point of rotation has left Thuban, the heart of the cow/bull, and risen upward. It must also have been observed that this upward motion is an arc, whose center is the womb of the cow/bull, the pole of the ecliptic. This same observation must have been made much earlier when the north celestial pole was much lower and just outside the bull (drawing by author, *SPP* 296: Figure 50).

The triangular and crescent womb of Draco and the bull also formed the crescent horizon, and Ursa Minor, as the new sun/seed/Word, accordingly rose up from the back of that horizon as the womb and bovine. Thus, the horizontal back of the bovine symbolized the double horizon, which like the crescent moon, waxed and transformed into the full moon, demonstrated as the circular sun. This is why the later Egyptians borrowed the crescent shape of Draco and the Great Womb for the image of the double horizon in their temples, Aker lions, and pyramids (the inverted triangular womb of the goddess symbolizes the mountain/ladder that the seed/sun/Word enters in the northern sky as the spear of Anu, the axis mundi. See Figures 68 and 69 in *SPP* 296). See Figure 29.



**Figure 29** A. The lines that form the fifteen stars of Draco and the seven stars of Ursa Major were seen by the Egyptians to approximate the shape of the double horizon (Akhet) that gives rise to the sun/seed (Ursa Minor). Note that west is to the left, east is to the right (drawing by author). B. Draco and Ursa Major constellations forming the double aker lions of the horizon, both of which enclose the rising sun (Ursa Minor). The left one is “yesterday”/west and the right one is “tomorrow” or “today”/east. These aker lions just might symbolize Leo, the “Double Lion god” that Pyramid Text 688 refers to (drawing by author). C. Aker lions from the Tomb of Inherkau. Note the larger lion head on the right, which is facing east, and also that the hanging Ankh symbol encapsulates the whole pattern. But more importantly, these two lions, like the many other aker renderings, are clearly just representative or approximations of the actual star positions in Draco/Ursa Major. Like the paintings/representations of the figures in Seti I, these lions are not meant to depict the actual size, shape, or proportions that the stars actually trace out (image from *SPP* 296: Figure 70C).

The Great Bovine/Great Womb of the Goddess then evolved into the familiar Ankh (an iteration of the Akhet and the back of the bull as the horizon of the goddess from which the sun/seed/Word rises and into which it is sown). See Figure 30.



**Figure 30.** A. Anu and his spear beneath Draco/Ursa Major, with Ursa Minor rising from the back of the bovine as the horizon. Note that the curve to Ursa Minor mirrors the wheat seed itself and the Ankh (drawing by author). B. Ankh (image only from McDermott 2001: 150).

In Figure 30B, note that the cord is wrapped around the horizontal horizon of the Ankh. The spear/chisel below it cuts it, like cutting an umbilical cord, to release the tear-shaped seed/sun (Ursa Minor) that rises up from the crescent womb of the Goddess/bull. This horizon aspect of the Goddess was a central part of the iconography and sculptural figurines of the Neolithic (see *SPP* 219 and 296).

\* \* \*

Now that I've given sufficient background, I'd like to return to Catalhoyuk, a time of seed domestication, with the house, field, and vase, like the body, being viewed as an extension of the mortal lunar body of the Goddess. It is here that the cycle of wheat, as a function of the older solar lion-lunar bull cycle, became known and prominent.

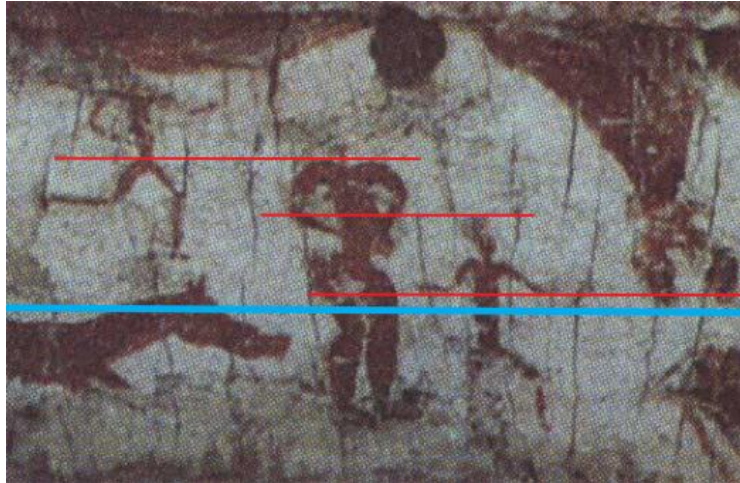
## 4.4 THE DAWN OF THE CYCLE OF WHEAT

In *SPP* 263, I discussed the world's oldest complete zodiac — Shrine F.V.1. at Catalhoyuk (c. 6300 BC). What is notable about these often ignored wall paintings (which are preserved in the Ankara Museum in Turkey), is the link between the four seasons that are depicted within the zodiac on the four walls of the shrine and the cycle of Emmer wheat.

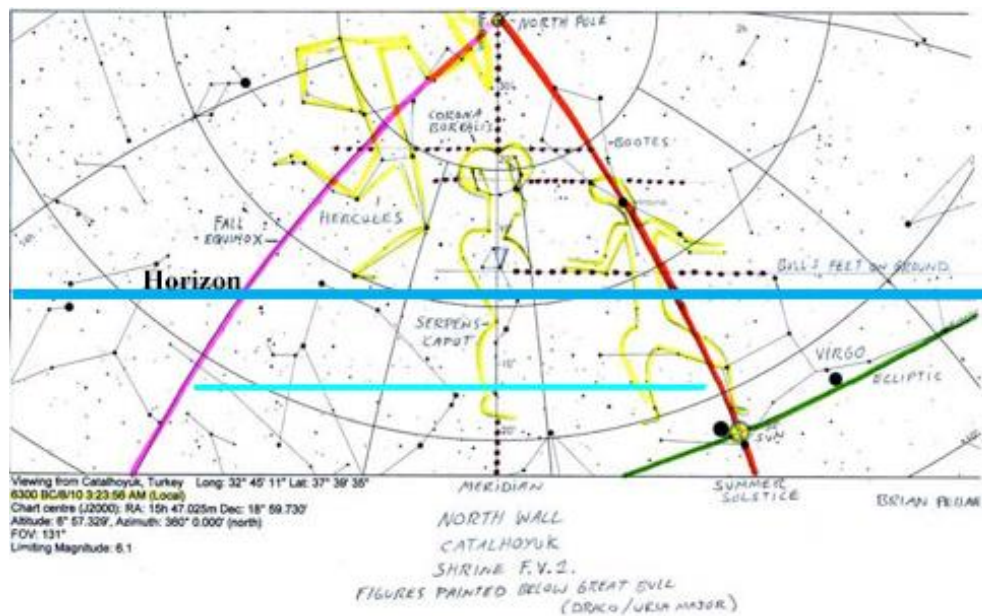
To briefly recap, the north wall portrays a large bull being hunted. Just beneath it is the figure of a hunter with a bow that is aimed at the bull. Next to him is a headless pregnant goddess and her newborn child, the latter having a large head that is in the shape of a seed. The large red bull is the Great Bovine in the northern circumpolar region, and it comprises the constellations of Draco/Ursa Major. The hunter with his bow is the constellation Hercules, and the headless goddess consists of the constellations of Corona Borealis and Serpens Caput. The large-headed child is Boötes (with the star Arcturus at his head). Via the use of colored lines and a star chart, I have shown how these figures matched their respective constellations almost exactly (even the running hunter's legs and arms match the angles of the arms and legs of the running Hercules). See Figure 31.



A.



B.



C.

**Figure 31A.** Great Bovine on northern wall, Shrine F.V.1. Catalhoyuk (photo from Hodder 2006: 155). **31B.** Three figures beneath the Great Bovine. **31C.** Those three figures as the constellations of Hercules, Corona Borealis/Serpens Caput, and Boötes. Note that the feet of the Great Bovine actually stand on the horizon, with the Goddess and infant growing up as the wheat from it (Figure 31B from *SPP* 263: Figure 40).

In light of the spear of the later Anu/Taiyi, it's critical to note that Hercules was within the fall equinox colure at this time, and thus was a northern representative of the southern Sagittarius and its bow and arrow. Thus, it's not a surprise that the head of Hercules was within the phallus of the bull (sowing the seed in fall), and his bow and arrow is pointing to the pole of the ecliptic, which is just beneath the Great Bovine/Great Goddess. But more surprising still, the north celestial pole is just above the headless goddess and her newborn, the latter marking the summer solstice colure.

But what's of particular importance about the northern wall is that it not only represents the summer, but also the harvest of wheat. Similar to the later Virgo and the Bovine in Senemut, the headless goddess symbolizes the large bull above her as the summer wheat that is being targeted by an arrow (which is exactly what is seen in most of the other celestial diagrams of Mesopotamia and Egypt: the arrow is duplicated exactly in the Susa seal and as a spear in the later Egyptian. As seen in Figure 31C, the summer solstice colure actually runs through the head of the child, which is Arcturus (i.e., the harvested seed), and then down into Virgo to Spica — the seed within her womb. Thus, the headless goddess just above Virgo and below the Great Bovine *is the Great Goddess as a personification of the harvested wheat in summer, with the child next to her as the seed, her head, that was cut.*

With this in mind, we realize that the south wall of Shrine F.V.1, depicts the opposite — the birth of the new head of the goddess as the new spike of wheat from which the new shoot emerges above the horizon/soil (Pisces, the stalk/leg of the wheat/bull, was the winter solstice at the time). Just as the north wall shows the summer and fall season of the cycle of wheat (harvest and sowing), the south wall shows the opposite, the winter to spring cycle of the wheat (germination and heading). The growing of the new stalk of wheat within a head is represented by the headless figure of Orion, who faces a new head/spike approaching him as the sun on the ecliptic. Like the later “First Time” of Egypt (Tep Zepi, 4320 BC), the hand of the figure of Orion at the Gate of Gemini symbolizes the grabbing of the sun/head at the spring equinox — i.e., the wheat giving birth to its new head/spike. See Figure 32.





(b) Transcript of east end of south wall.

*Drawn by Miss Raymonde Enderlé Esderici.*

A.



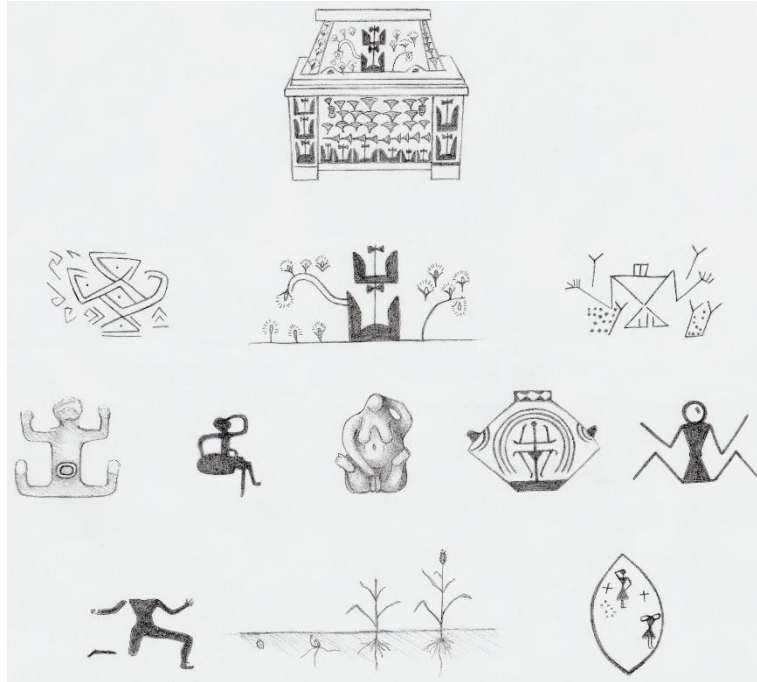
B.

**Figure 32A.** Reconstructed painting from the eastern end of the south wall of Shrine F.V.1. (Mellaart, 1965, plate LXIIb). **32B.** Figures on the south wall of Shrine F.V.1 as constellations. The winter solstice is the red line, the vernal equinox is purple, the ecliptic is green, and the horizon is blue (lines added by the author; from *SPP* 296: Figure 36).

Figure 32 shows a progression of a head as the seed/sun (1) moving toward the headless Orion standing with his hand at the vernal equinox (i.e., from the groin/womb of the Goddess at the winter solstice, a reversal of the sun/seed in the soil/horizon) to (2) the man grabbing both his head and phallus in Pisces, to (3) the headless man with an erect phallus holding his head in his hand at Cetus/Aries, to (4) the headless man with an upper body as the bull's head at Taurus (seen just above the prone man with a head like the new moon/new seed), and, finally, to (5) the figure of Orion. This movement of the head of wheat exactly mirrors the seed within the wheat plant itself, reversing direction downward in the soil and then moving upwards within the stalk, symbolic of Pisces (winter solstice), via its nodes, and emerging as the new spike/head (new moon) in spring. Also of interest are the crossed necks and heads of the animals — this mirrors the reversal of the sun at the solstice and its new direction past its twin animal head at the equinox (the vernal equinox was in Gemini at this time, which no doubt gave birth to, or reinforced, the story of the twin stars/seeds of Castor and Pollux).

Note the sitting Goddess at the far right, with her eternal solar head/seed (and “Word”) setting into and resurrecting from her mortal and lunar body; her raised hand represents the movement of the sun/seed/Word from spring to summer, and her lowered hand represents the movement of the sun/seed/Word from fall to winter. Representing the seasons with the raised and lowered positions of the arm of the Goddess is a commonplace trope seen in images and figurines throughout the Neolithic. I have discussed this in *SPP* nos. 263 and 296, and made a composite drawing illustrating it. See Figure 33.





**Figure 33.** The Goddess as the double horizon, with her head as the seed/sun/Word that is sown into her "lower" horizon/groin, germinates and rises up, and then matures at her "upper"/shoulder horizon. Her arm being "lowered" symbolizes the sowing of the seed/sun/Word into her horizon/vessel/womb. Her arm being "raised" is the release (cutting) of the sun/seed/Word from her horizon/vessel/womb in spring (drawing by author).

In Figure 33, third row from the top, second figure from the right, note the vessel with the goddess figurine drawn on it. The vessel is itself a symbol of the goddess *as* a vessel. But more importantly, the goddess is depicted as the wheat. Its stalk/leg is Pisces intersecting the horizon (Aquarius), the old winter solstice, which exactly mirrors the later Primal Pattern/Primal Horizon of the Egyptians. Thus, the bottom of the vessel, her lower part, like the earth/soil/horizon itself, is the northern winter womb that needs to be filled. It is equivalent to the new crescent moon that needs to wax. Her center is the equinoxes, the vessel's halfway point, where the new spike/head emerges. Her extended neck/head is the mature wheat that is ready to be cut at the summer solstice, which is the top of the full vase — the full moon, which is the sun itself (the solar lion). The three round rays surrounding her are the three stages of the horizon and her body, which wax and wane like the moon (see Figure 46 in *SPP* 296 for another view of this).

\* \* \*

Now that some background has been given, I'd like to return to the Susa cylinder seal that was discussed in Chapter 2, Figure 11, where we can see that the Mesopotamians also correlated the cycle of wheat with the figures and, more importantly, the seasons. See Figure 34.

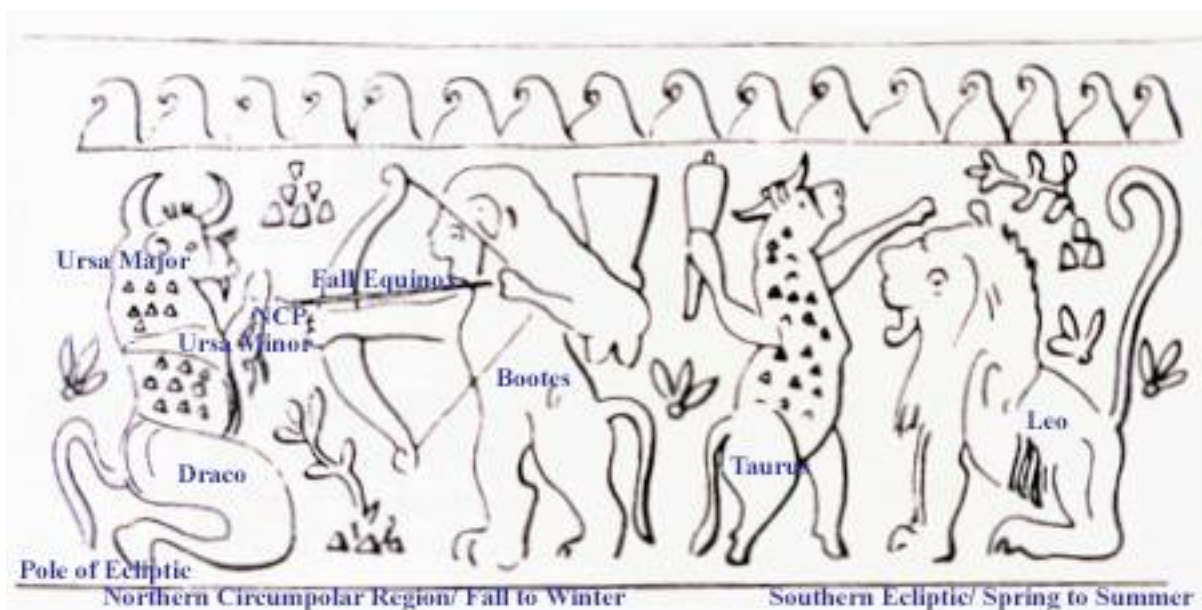


Figure 34. Susa cylinder seal from 2900 BC that was shown in Figure 11

In Figure 34, note the pyramid-shaped stack of seed/stars just above the arm of the small lion of fall (as discussed above, the northern Boötes, whose arrow, like the later Anu, symbolizes the fall equinox in Scorpio). That pyramid shape is important, as it not only symbolizes, though upside-down, the shape of the earth or soil or womb of the goddess, but also the bovine head and the head of wheat itself. Here, like the later step pyramids of Mesopotamia and the Pyramids of Egypt, that stack of seed symbolizes the western horizon — the womb of the goddess that receives the seed/stars. Thus, the scene with the young lion demonstrates the sowing of the seed into the soil from the lion's quiver on his phallus-shaped arm. Also note the correlation between the shape of the seed in the stack and the shape of the seed/stars within the Great Bovine (Draco and Ursa Major). But more important, note that Ursa Minor, the small calf within the Great Bovine, is actually the tip of the arrow itself — his shape is an arrow head that has sliced into the body of the Goddess as bovine (exactly mirroring the spear of Anu

that enters the Great Bovine). Thus, like the lion/bull transformation seen in the earlier Chauvet Cave, Ursa Minor is really an extension of the seed of the lion. The primordial God, symbolized by the lion cub (Anu in later Egypt) sows his own seed, his own Word, which is himself, and thus initiates his own cycle of creation, with the other figures/forms being merely different stages of himself in time. The Word of the God, like the Word of the later Egyptian Ptah, is made flesh. The two-dimensional stars/seed (constellations/pictures) are made into the three-dimensional matter of the world (the wheat and animals/humans). The arrow of the lion cub, consequently, shows the first cycle of the fall-to-winter stage.

In the second stage, winter-to-spring, note the presence of the wheat plant extending out and up from the pyramid shaped womb/soil of the goddess — which is the reverse direction of the seed entering the soil via the fall arrow. This reverse direction not only mirrors the sun as seed-reversing-on-the horizon, but also matches the direction of the arrow-shaped Ursa Minor as it moves outward from the winter body of the Great Bovine. This movement outward from the Great Bovine/Goddess in the northern sky culminates in the standing young bovine at the vernal equinox — Taurus in the southern sky (again, a movement of Ursa Minor in the northern womb of the Goddess descending down the Milky Way to the Gemini Gate/groin of Nut to join the new seed/head of wheat in its bull form).

This reverse direction of the seed out from the soil/womb of the goddess is also reflected in the downward tail and leg of the Great Bovine (which points to the pole of the ecliptic). The downward tail and leg of the bovine acts as the downward stalk of the wheat that enters the soil/horizon. It is from that tail or leg that the new head or spike of wheat will rise up via the nodes (again, the stage of wheat known as "heading").

Note that Taurus's body of stars represents the new head/spike of wheat that is full of new seed. But as he is the mortal lunar bull, he not only symbolizes the mortal seed/wheat itself that will die and be consumed, but also represents, as a twin representation of the equinox, the twin brother/seed of the solar lion cub of fall. That is, the lunar bull seed as the mortal moon/body is killed to nourish and serve the country (the solar head as predator), but a small amount is set aside as the select seed to be replanted in the fall — thus, the presence of its twin, the solar lion cub at the same equinoctial spot on the horizon. This selection of seed, and the revenge aspect of it that will be seen in the later story of Osiris, is depicted in the young adult bull's (Seth) killing the larger lion (Osiris), to the right. That is, as

most of the seed, and by extension, human bodies (including the farmers themselves) are the lunar aspect of the Goddess that must die to serve and nourish the select solar head/seed (royalty, etc.), the young lunar bull/Taurus is shown in the act of the harvest — the killing of the golden lion, Leo, which is the cutting of the mature golden spike from its mortal body. This scene of the summer harvest is shown in Figure 34 in the small pyramid/horizon with the cut summer wheat that is next to the head of the lion/Leo. The seed/awn points up, and this reflects the tail of the lion/Leo that also points up (it also mirrors the tail of Leo in Seti 1 seeding Virgo above him as the lioness (i.e., the feminine soil/bull/horizon that takes in the seed to give birth to the new Pharaoh as Horus as sun/seed/Word).

But more importantly, note that the lunar bull/Taurus is targeting a small node on the top of the head of the lion/Leo on the head. That single node, unlike the large amount of stars/seed within the chest of Taurus, symbolizes the small select seed that will be cut off and saved for the fall sowing. That small single node symbolizes the lion cub that is shown in the fall and northern position (Anu of Egypt and Taiyi of China), which, in turn and in revenge, cuts open the lunar body of the bovine to start the whole cycle over again. But what's critical, regarding this cycle, is that *all four animals, all four constellations, all four seasons, are all merely the four stages of the cycle of wheat*, and thus, they actually are all one divine seed (Anu), one wheat plant, shown in its four stages/animal aspects.

And as that “one” seed represents that “one” wheat plant, and that “one” wheat plant symbolizes those four stages of its development, it also, via the double or twin seed aspect to its crescent spikelet/head, symbolizes the “one” seed from which all those four stages emerge. Again, there is only one seed that is chosen from the bunch that is in the spike/head to be replanted in the fall. The rest are ground up, cooked, and eaten to nourish and serve the country. This is why the center of the seal shows not only both equinoxes moving in different directions, but the equinoxes as twins. One is mortal, one is immortal. The lunar bull is the mortal lunar seed that will die and be eaten (via the solar head/lion), and the solar lion cub is the immortal solar seed of fall that will live to be resown eternally. This mortal and immortal aspect to the seeds is not only seen in the twin stars of Gemini, the mortal Castor and the immortal Pollux, but, more importantly, it is seen within the Emmer wheat itself — as Emmer is “characterized by the presence of two grains per spikelet” (Geisslitz and Scherf 2020: 3). The resulting shape of the spikelet, with its long awns, resembles the crescent head of the bull (as seen in Figure 24).

Thus, the spring adult stage of the new spikelet, with its green color, is the lunar and bull aspect

of the Emmer wheat. But that new spikelet will grow to its full height and then mature and change to a golden color in summer — the color of the mature and powerful lion. This story of the harvest and death of the lunar body of wheat and the revenge taken by its son as the select solar seed is seen in the many myths of the wheat god, most notably that of Osiris, Seth, and Horus. But before I discuss this, and the timing of the different stages of the story to the cycle of wheat, I would first like to show some new and powerful evidence of the link between animals/constellations and the cycle of wheat.

Recently, I found an image of a cylinder seal from Mesopotamia (early dynastic period c. 2600–3000 BC), labeled “double frieze of heads” (Frankfort 1939: Plate XI). This cylinder seal not only correlates the different stages of the “one” select seed of wheat to the “one” select sun moving through the different months/stages of the zodiac, but, more importantly, also correlates the “one” select seed as the solar head (sun) of the goddess to the myriad forms of her mortal lunar body as the horizon (earth). See Figure 35.

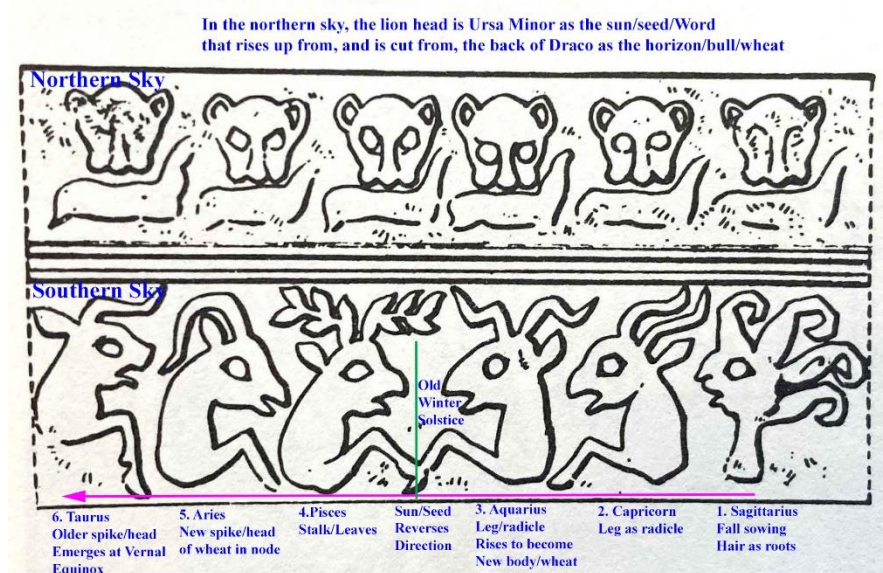


Figure 35. Mesopotamian cylinder seal. Early dynastic period. Labels added (adapted from Frankfort 1939: Plate XI)

First, note the six animal heads in the bottom panel. The first three face the last three. However, notice that the two animals in the center are joined at the leg. Thus, those two heads, which face each other, are supposed to be viewed as “one” image. A clue to this center image resides in the types of

animals and their horns. From the left to the center, the animals are a bull, a ram, and an ungulate with a plant for its horns. As there is a bull next to a ram, I immediately understood this as symbolizing Taurus and Aries. And based on my research on Pisces as the stalk of the wheat, I immediately realized that the ungulate following Aries was in fact Pisces. Thus, I quickly knew that what I was looking at were stages of the Emmer wheat, and this was confirmed by the far right image of a head that had what looked like roots emanating out of it. Indeed, after further study, I was able to confirm that the six heads, with eyes like seeds, were the six stages of the Emmer wheat and that they were all tied to the zodiac. (I believe the correlation of the months/houses of the zodiac is purely approximate and symbolic and not meant to represent the actual growth stages/duration, which can vary with temperature and soil/water conditions, etc.).

To begin, the different stages of the Emmer wheat, starting at the right in the bottom panel, are as follows:

1. The first animal, unidentified, represents Sagittarius and the fall seed that is first sown into the soil. This stage represents the germination stage of the Emmer wheat. The four curled emanations from its head are thus the roots that grow out from the seed in the soil.
2. The second animal is Capricorn, an ungulate with two parallel horns and a single leg (possibly a goat). Its horns seem to represent the two main roots of the wheat seed, and its single front leg symbolizes the new radical that will grow up and into a new body/plant (similar to the single leg of the bull seen in the Egyptian celestial diagrams, such as Ramses II, that grows up from the soil/horizon of the Goddess and forms the body of the new bull/wheat).
3. The third animal, Aquarius, is another ungulate with two divergent horns and a single leg that is attached to the fourth animal. What's fascinating about the attachment of the leg of Aquarius to the leg of the next ungulate that faces it, Pisces, is that the Mesopotamian "God Boats" (which will be discussed shortly) also show the coupling of Aquarius and Pisces as a single unit. The horns of Aquarius seem to represent the roots, and the whole animal is still beneath the soil.
4. The fourth animal, Pisces, is another ungulate, and its single leg, as related above, is attached to the leg of the ungulate that represents Aquarius. But it differs from the other ungulates in that *its two divergent horns are in the shape of a plant*. Furthermore, what's particularly fascinating about this couplet of Pisces/Aquarius is that it represents the winter solstice from 4320 BC —

the Egyptian "First Time"/Zep Tepi. Thus, it appears that, identically to the Egyptians, the Mesopotamians viewed 4320 BC as having the same great importance. The spot between Pisces and Aquarius is the old winter solstice, and thus it is also the spot where the sun reverses itself on the horizon — and more importantly, the plant itself, as it moves upward out of the soil instead of down into it with its roots. According to Miguel Civil, "The harvest was preceded by six months of work. The sowing period for barley extended from mid-October to mid-December, and the grain would start sprouting, if sown early enough, about the third week of December. The corresponding dates for wheat were "one or two weeks later" (Civil 1963). Thus, the wheat sprouts "one or two weeks later," just after the winter solstice — exactly as the ungulate with the sprouting-wheat-plant horns (Pisces) illustrates. This helps to explain why the first three animals face one direction and then turn and face the other direction exactly at this solstice juncture. The wheat plant emanating upward from the head of Pisces symbolizes, instead of roots, the seedling development stage of the wheat, which exactly mirrors the role of Pisces as the southern equivalent of the northern Draco (the stalk/leg of the wheat/bull that grows upward from the pole of the ecliptic), as well as the actual new stalk of wheat that carries the new head/spike. In terms of the new head/spike, this seal doesn't disappoint.

5. The fifth animal, a ram, is Aries, the new spike or head of the wheat that is within the stalk/body of Pisces above the horizon/soil and that is ready to emerge (as it is not the vernal equinox at this point in time, where the sun rises up from the watery depths of the celestial equator).
6. The sixth and last animal in the bottom panel is a bull, Taurus, the adult spike or head of the wheat that emerges from the stalk of the wheat at the vernal equinox/celestial equator just before the harvest. That is, it will soon grow further, mature into the golden color of the lion, Leo, and then be cut from the lunar body of the plant at the Gemini Gate (with its two seeds — the mortal Castor and the immortal Pollux). This is why it's the last animal and why only the head of a golden lion is represented in the upper panel.
7. The seventh stage (which mirrors the seventh letter of the Phoenician alphabet, Zayin, the Gemini Gate) is the lion head, which symbolizes the mature harvested seed at the Gemini Gate in the Milky Way that unites with the descending sun/seed/Word (Ursa Minor). Those six golden lion heads in the upper panel thus represent not only the harvested golden solar seed, but the

golden solar seed that is selected to be resown in fall — the one seed begetting all the other animals/stages. This is why there is a single solar lion head above each of them — as each of those six heads/stages are a function of that single select solar seed above them. Furthermore, the lion head as the single seed reflects the lion cub in the Susa seal in the Northern Sky. Thus, the northern and southern panels in Figure 35 reflect the northern and southern skies that are seen in both the Mesopotamian and Egyptian celestial diagrams. As the select seed, the golden solar seed of the lion is thus Anu (Taiyi in China) at the north celestial pole, an iteration of Ursa Minor as the young seed and Ursa Major as the older seed that is harvested and cut from the cord/stalk/leg of Draco. This mirrors the lion/bull cycle of the moon, with the full moon symbolizing the head of the lion and the new moon symbolizing the head of the bull. And as the top panel represents the northern sky, this is why the lion head sits on top of the body of an animal without a head. The lion head is Ursa Minor that rises up from the body/horizon of Draco, the mortal lunar body/womb of the wheat/bull. And thus, the missing head of that lunar body is the lion head itself (Ursa Minor). Furthermore, just as the lower six animal heads represent the six stages or months of the wheat cycle within the womb/north of the Goddess, the upper six lion heads symbolize the remaining six months that it is cut free (this is similar to the solar hawk aspect of Anu that is cut free from the umbilical cord/stalk of the womb/horizon). The three months from summer to fall, the seed was in storage within a vessel/womb of the Goddess. It then was resurrected with the souls of the dead six months later (as discussed earlier). However, for human reproduction, which requires nine months, the three months from summer to fall might have been viewed as the journey of the seed/sun through the waters of the Milky Way, or storage (i.e., the Inundation, as the waters rise in Egypt/Mesopotamia and cover the land). They must have then looked upon fall as the seed/sun entering the actual womb of the goddess and then reversing at the winter solstice, then rising from the groin of the Goddess (Nut) at the vernal equinox at the Gemini Gate, and then, finally, being reborn as Horus/Pharaoh at the summer solstice (thus, the nine months). Again, further research needs to be done on the pairing of the wheat and human/bull cycles.

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I would now like to look at another Mesopotamian seal that also shows a strong link between the stages of wheat and the zodiac. See Figure 36.



A.

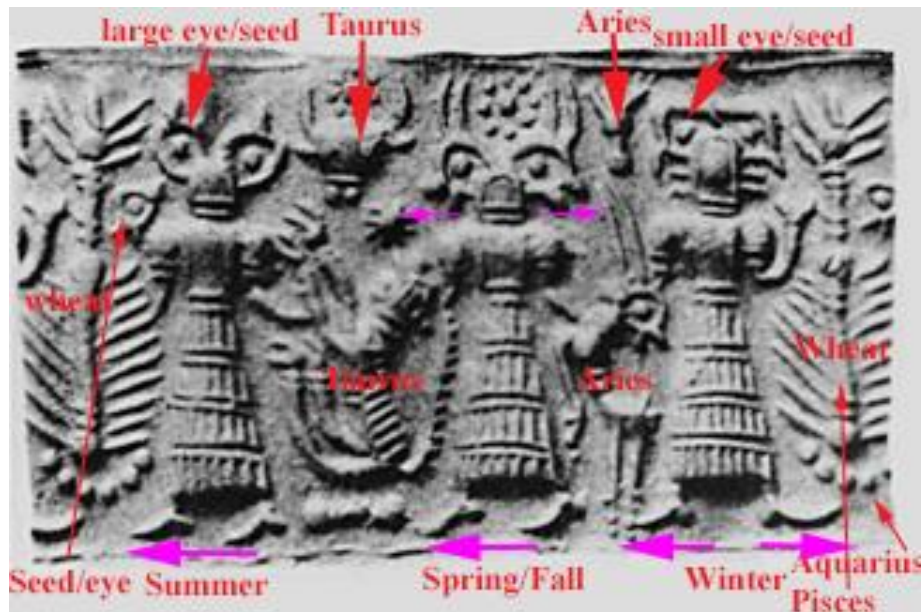


Figure 36 A. Hittite cylinder seal (from Hartner 1965: Figure 15). B. Labels affixed

In Figure 36, note that the diagram is set up, once again, to represent the horizon, with winter on the far right, summer on the far left, and the equinoxes in the center. The three goddesses are actually

the one Great Goddess in her three stages, each represented in the three positions of the horizon. Note that her feet indicate the direction of the movement of the sun and seed. Just as the two ungulates that represent Aquarius and Pisces in Figure 35 show a reversal at the winter solstice by facing different directions, the position of the Goddess's feet also shows a reversal of direction. Next to her at the winter position is a large wheat plant growing up from the six crescent stars of Aquarius (the crescent or bark/boat shape of Aquarius will be shown shortly to represent Aquarius as the God Boat that carries the sun/seed). Thus, attached to Aquarius is Pisces as the leg/stalk of wheat that grows up from the crescent bark/crescent womb of the Goddess of the horizon/soil. (The attachment of Pisces to Aquarius is key and will be revisited in connection with the God Boats; it also helps to explain the absence of, and ironically, presence of, Aquarius from the Phoenician alphazodiac). More interesting is the presence of two nodes in the wheat plant. The nodes are especially important, as they represent the new spike/head that will rise from the winter position to the spring position — thus allowing the new head/spike to emerge at the vernal equinox/celestial equator.

Between the stages of the Goddess are the constellations of Aries, the ram, and Taurus the bull. Thus a progression is shown from winter (Aquarius/Pisces) to Aries to Taurus. And note that they are both standing like the Goddess, that is, they rise vertically as the wheat from the horizontal horizon (note the seed/dots at the bottom of Aries from which its leg/stalk grows upward, mirroring the stalk/leg/Pisces of wheat growing up from the seed/dots of Aquarius). And to emphasize that the head of the animal represents a stage of the growth of the Emmer seed, these are also shown above Aries and Taurus, indicating, like the heads in Figure 35, the various stages of seed development. Thus Aries is shown as a small head with two small antlers that represent two awns. But the head of Taurus, the adult wheat, is shown as a large head. It also has seven stars above it, symbolizing not only the seven sisters in its tail (the Pleiades), but, more importantly, the seven stars of Ursa Major, its northern counterpart.

The stages of the seed as the sun/Word are also seen in the eyes of the Goddess (this is an earlier version of the right eye of Horus). Notice the small eyes of the goddess at the winter position and how they have no horns/roots (the top of her head curves down, as those two eyes/seeds are under the soil). Then note the two eyes of the Goddess at the center/equinox. They have two horns that rise up from her head/soil. Furthermore, her two eyes not only point in two different directions (fall and spring), but also are a mirror image of the head of Aries (the new sun/seed/spike), complete with open mouth

issuing forth the Word as the new seed/sun. In the next stage, the summer position, note how large her eyes are — they are the mature seed that is ready to be harvested. The eyes then actually show the harvesting of those eyes as seed — note the large eye/seed within the wheat plant next to her on its “summer side.” That eye/seed is falling to the earth. Also note that the harvest takes place just after Taurus, i.e., at the Gemini Gate between Taurus and Gemini in the center of the Milky Way at the groin of the Goddess.

\* \* \*

The sun reversing and rising up from the back of the horizon/bull/Goddess is also seen in the “God Boat” of Mesopotamia, which, like the Susa seal, depicts Draco and Ursa Major as the Great Bovine (the womb of the Goddess) in the northern sky that carries Ursa Minor within it (in *SPP* 263: 89–93, I discuss this and show many images of the sun rising and reversing from the back of the bull — particularly the bull-leaping images seen in Crete, etc.). Its southern counterpart is Aquarius/Pisces. More importantly, note that, like the Susa seal (and the later Egyptian celestial diagrams), this seal not only combines the bull and wheat, but also shows more clearly the relationship between the “one” select seed and its various stages/forms. Thus, the God Boat, at its most basic, is a depiction of the wheat plant — with the leg/body of the God, like Anu, acting in the capacity of the stalk of wheat (that moves the new head/seed/sun along). That leg, the stalk, as discussed, is nothing more than an aspect of the northern Anu’s staff/spear and the southern Pisces (in its agency of insemination/movement/cutting). See Figure 37.

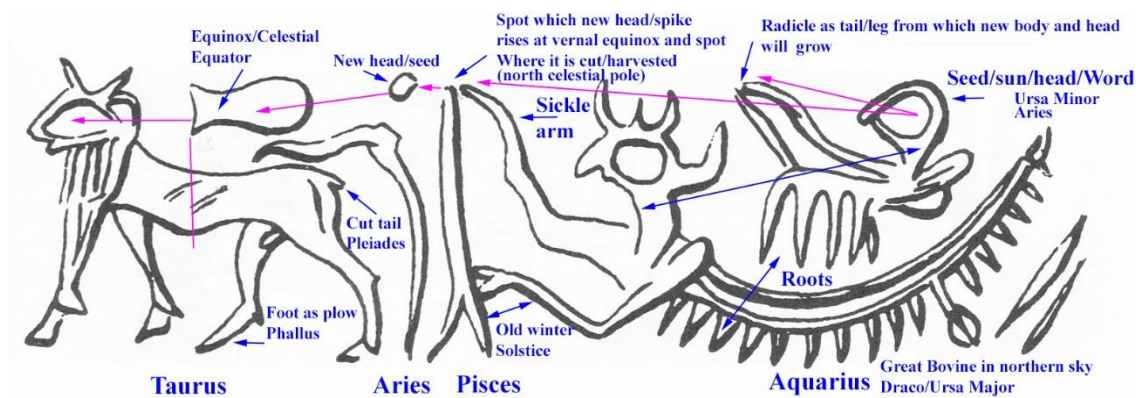


Figure 37. Mesopotamian “God Boat.” Top panel of a two-panel cylinder seal (adapted from figure shown in Santillana and Dechend 1969, on p. 301)

Like the other celestial diagrams, this one is also divided into a southern sky (Taurus and Aries) and a northern sky (Draco/Ursa Minor/Ursa Major). And like them, the southern counterparts of the northern sky are also shown (Aquarius and Pisces). This division of the northern sky and the southern sky and its meeting at the God Boat is important, for it also mirrors the small northern loop of the alphazodiac meeting the larger southern loop of the alphazodiac at both the Milky Way and “Aquarius” (Aleph/Taurus meets Zayin/Gemini at the Milky Way, and Taw/Capricorn meets Waw/Pisces at Aquarius). Both are water symbols (the Milky Way is the celestial Nile) and horizon symbols (the double horizon of the groin of Nut/Akhet). Thus, the Milky Way, which is the exit/entry into the Duat and the groin and womb of Nut — the Akhet where the sun rises — functions as the horizon between the upper/sky and the lower/soil/water that the spike head emerges from at the old celestial equator (the old vernal equinox of the “First Time”). Aquarius, accordingly, is the lower and southern crescent bark, a later iteration of the Great Womb, that carries the seed/sun/Word (with its reversal of direction within the soil/body) at the old winter solstice.

In Figure 37, notice that the right side, the northern sky, depicts the Great Bovine (Draco/Ursa Major) as one unit. It carries within its crescent bark Ursa Minor as the new sun/seed/Word. This mirrors the same northern image seen in the Susa seal. The Great Bovine’s head and arm are thus the adult Ursa Major (the adult spike and awn of the wheat), and its long curved body is Draco, the stalk of wheat. Like the Susa seal, Draco and Ursa Major are the northern aspect of the southern Aquarius, which carries Aries as the sun (in the same way that the later Egyptian celestial diagram of Senemut shows Isis standing in a bark with the sun on her head, which originated with Aries, the vernal equinox at the time). Thus, the “God Boat” of Draco/Ursa Major and Aquarius/Pisces carries both the northern Ursa Minor and the southern Aries within its center/womb — its crescent horizon. This crescent “double” horizon is really the crescent new moon as the womb of the goddess that will wax and expand (as seen in the Upper Paleolithic cave of Chauvet). But more importantly, it’s also the Primal Horizon that is shown in Figure 10. This is why Pisces and Aquarius are linked at the winter solstice (the bottom of the vase/vessel of the goddess), which is her womb. In opposition, this is why Leo and Virgo are also linked at the summer solstice, as Virgo is the vessel/body that is seeded by the solar lion and thus represents the full moon, the sun (the top of the vase/vessel — her head).

Furthermore, this linking of Pisces/Aquarius and Leo/Virgo as the Primal Horizon/Primal Pattern can also help to explain the physical linking of houses of Aquarius/Pisces, Leo/Virgo, and Taurus/Gemini in the Rapallo amulet that I discussed in *SPP* 296 (if, in fact, it turns out to be authentic. Regarding this see Chapter 6, No. 8, in this paper ). Thus, Pisces as the leg/stalk of the bull/wheat grows up vertically, perpendicular to the horizon. This is seen in the Neolithic when Pisces was the winter solstice at the time and the new seedling was seen to reverse direction in the soil/horizon (Aquarius), the crescent womb of the Goddess. This could be another reason the Phoenician alphazodiac doesn't have Aquarius (aside from representing pi), as it is not only attached to Pisces but is also the horizon, the dark new moon, the juncture of both the small and large loop from which the sun/seed/Word will rise. And in regard to that critical juncture/horizon where the sun is born (Gemini/Taurus), even the twelfth and final gate in the Book of Gates (see Figure 15 in *SPP* 196) shows Aquarius floating on the waters of Nun in the shape of the Gemini candle in the center of the Milky Way. Up from that crescent bark of Aquarius rises, like the wheat plant itself, the sun in the form of Khepri, the dung beetle (Cancer), to emerge at sunrise on the summer solstice from the flame of the candle/Duat, which, in turn, is in the shape of Osiris curled up into that flame and exit point, with his head touching and growing from his foot — again, the familiar concept of the seed/head growing a new body from the foot/stalk.

\* \* \*

To return to Figure 37, the purple arrows show the movement of the sun as the seedling from Aquarius, the winter solstice at the time, to Taurus, the vernal equinox at the time, which mirrors the movement of the sun on the ecliptic. Note the presence of roots just below the large seed-shaped head of the seedling (Ursa Minor/Aries). Those roots mirror the roots that emanate out from under Aquarius/the Great Bovine. The seedling points to the tip of its tail/leg, which also mirrors Aquarius/the Great Bovine touching the tip of the cut leg that it is holding (which is Pisces). The creator of this seal did this on purpose to draw attention to the fact that the two are really the same — they are "one" — just two different stages at two different times. That seedling as Ursa Minor is the infant and winter stage of the wheat, and the Great Bovine is the adult stage of the wheat (equivalent to Taurus) that will be cut up and harvested. That is why he's holding in his hand his own leg, an image similar to Anu's foot's merging with the cut bull's leg — the cut stalk of wheat, Pisces, that will carry it and give birth to another plant/bull.

Notice how the “Y” shape of the leg matches the “Y” shape of its own arm. Again, there is only “one” stalk of the wheat plant, which is why the Egyptian celestial diagrams also show the bull as having only one leg (Pisces and Draco). That “Y” correlates to the Phoenician letter “Waw,” which carries the sun/seed as “He.” (Note that the Egyptians integrated the top six stars of Cetus as part of Pisces, as they sit just below Aries).

Thus, Pisces, as the stalk of wheat, carries the sun/seed up to Aries, the new wheat spike/head. This is why the seedling in the God Boat is touching its own tail/leg. That tail/leg will form the radicle that will grow into a new stalk. The tip of that stalk, which the seedling touches, thus represents not only the spot where the new spike/head emerges (his head), but it also represents the north celestial pole (all the four colures culminate there). This is why the Great Bovine also touches the tip of the cut leg/stalk (his cut leg/stalk) with a large pointed or sickle-shaped right hand (his writing hand). This mirrors the sowing and reaping aspect of the bull’s leg as seen with the back leg of Taurus. Note that the back leg of Taurus is not only sickle-shaped for the harvest, but is also phallus-shaped for the sowing. This latter aspect is why its penis is also contained within it. The cut wheat aspect of the cut leg is also seen in the missing tail of Taurus (the Pleiades, the seed that grows a new body/bull as the sun moves through them and up into the new body of the bull).

Thus, the cut leg, the sickle leg, the boat leg, the rising tail, the sharp hand, all mirror the spear of the Egyptian Anu as the agency of insemination, movement, and cutting/harvest. This all relates to the bull’s leg and stalk of wheat that sows and moves and cuts the head of wheat off from “Himself” (in various stages of self creation). Thus, it’s not a coincidence that the god of the god boat is holding Pisces/Draco like a royal scepter (Was scepter of Egypt and the Jade Scepter of China), as that scepter, the combination of “He/Waw” (Anu and his spear, as we’ll soon see pictorially in the “He/Waw” of the Proto-Sinaitic script), is a sacred symbol and is key to maintaining control of the land via the power and agency of the high god.

On a deeper level, that “Y” of “Waw” of Pisces/Draco, the bull’s leg/tail, symbolizes Ursa Minor and Ursa Major itself as a simple female cup and male spout (i.e., the cut seed and its awn, the latter being used to sow itself into the soil), with the male spout acting as the agency of insemination, movement, and cutting. Like the cut bull’s leg, Ursa Minor and Ursa Major can be shown as a simple “Y.” This is why the other hand (left hand) of the Great Bovine that holds the bull’s leg is also in a “Y” shape.

As the upper chevron the "Y" is equivalent to the female cup aspect of the dipper and spout, that chevron or "V" receives the seed. That is, the chevron, "V," is a crescent form that symbolizes the womb and the entry/exit of the seed/sun/Word into the body of the Goddess. This was discussed in *SPP* 263 and *SPP* 296. As a reminder, Figure 38 shows an aspect of it (as does the image in the second row, far right, of Figure 33).



**Figure 38.** This vase shows a simple Y-shaped figure with Y-shaped hands and no head (a Pisces/bull's foot shape that reflects the sowing/cutting of the seed/sun). Hungary. 5500–5400 BC. (Gimbutas 1989: 16)

The Y-shaped Goddess in Figure 38 represents the simple cup/spout aspect of Ursa Minor/Ursa Major. Note that the figure of the Goddess is missing her head (like Orion and the early spring wheat). Those dots around her are the seed *and her missing head*. The chevrons are the hands/legs that indicate the entrance/exit into the body, thus mirroring the entrance/exit of the larger vase itself, as they are one and the same. This vase was most likely used to store seed, and thus, the seed enters and exits the larger vessel. That entry/exit is symbolized by the goddess figure on it. Arm up, seed/sun "out." Arm down, seed/sun "in" (reflecting, once again, the seasons). The body is the stalk of the wheat that receives and then loses its head (like the Orion figure on the south wall at Catalhoyuk discussed earlier).

This "Y" aspect to the figure of the Goddess as wheat also helps to explain, as mentioned earlier, the Egyptian and Chinese scepters of power that the kings hold in their hand. For instance, the base of the Egyptian Was scepter depicts the two legs or roots of the bull/wheat. The long handle is the stalk or extended leg/neck of the wheat/bull. And the Seth-like figure at the top is the spike/head of the wheat/bull (and as discussed, that Seth-like figure is not the seed that will be chosen to be resown, but rather it is the seed that will serve and nourish Egypt, thus the king's power over both the wheat and

Seth/chaos). Once again, we see here the “Y” or “Waw” of Pisces acting as a vital symbol for the agency of insemination, movement, and cutting/harvest — all functions and forms of the very body of the Goddess herself.

In Figure 37, notice that the arms or upper legs of the Great Bovine (Ursa Major) are merely an aspect of the leg or stalk of wheat (Pisces) that it holds in its hand. Like the “Y” figure of the Goddess in Figure 38, from the tip of that leg, its neck, will emerge the new head/spike. This is why the spear of Anu in Senemut points to the tip of Pisces at the belly/womb of the Great Bovine/Virgo in the south panel/sky. That tip of the spear, the north celestial pole, is where the solar God, like Taiyi in China, resides. It is from that tip that the new sun/seed will emerge from the leg/stalk.

Moving to the next constellation to the left of Pisces, we see Aries in the shape of the Phoenician letter “Gimmel.” But note its new round seed head (which matches exactly the round seeds in Figure 38). That head/seed will then move into Taurus and rise from its back like the sun from the horizon. The horizontal pitcher above the back of Taurus marks the vernal equinox and the celestial equator. In terms of the latter, it is from the depths of the waters within the vessel or womb of the Goddess (symbolized by the vase) that the new sun will rise from. From Aries, it then moves into the head of Taurus, the adult wheat (which is why it has a large seed eye).

Last, I would also like to point out that the intersection of Aquarius and Pisces, as seen in Figure 35, also represents the old winter solstice from the “First Time”/Zep Tepi (4320 BC). This is why the seedling’s body is facing the opposite direction that his head is facing. He, as the sun/seed/Word, reverses at the winter solstice and turns up from the soil/horizon to emerge as the new wheat. His touching of his upward tail/leg also mirrors the reversal of the movement of the radicle from the downward direction of the roots. Thus, both his head and tail/leg move in an opposite direction from his body and downward-turned legs/roots.<sup>5</sup>

Another interesting “God Boat” from Mesopotamia is seen in Figure 39.

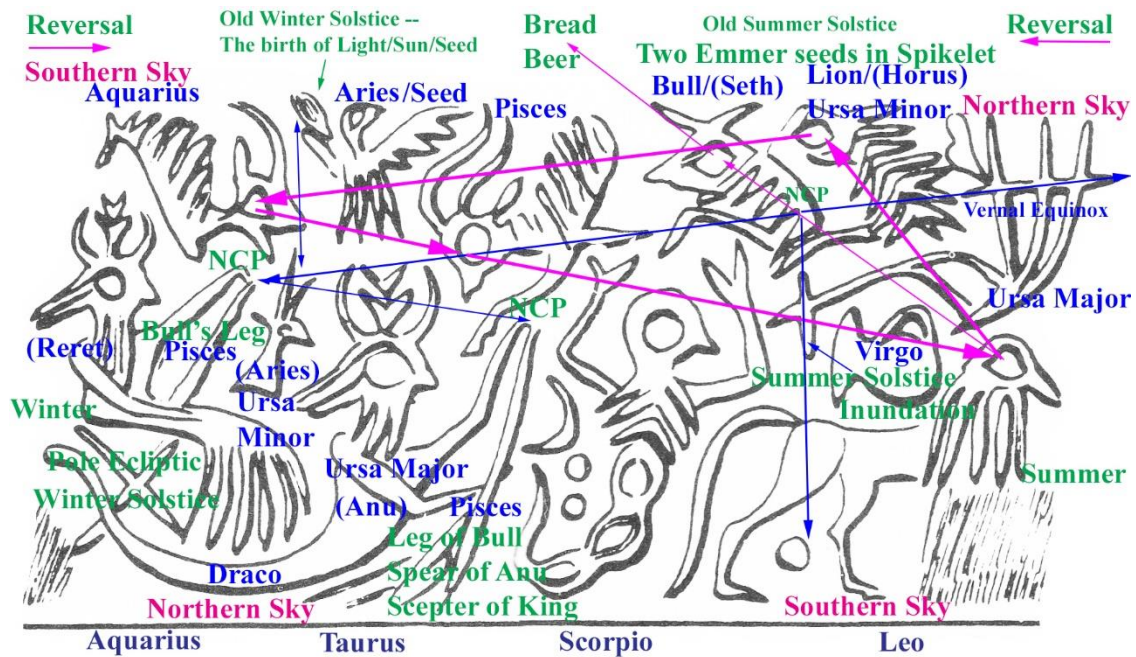
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<sup>5</sup> In the zodiac of Denderah, the small Ram that sits on Meskhetyu (which not only turns back like the head of Aries, but also looks at Aries), marks the new summer solstice position at Gemini (and, thus, it symbolizes the new head/spike that will emerge in spring and then mature to release the golden seed/sun at the harvest at the Gate of Gemini.





A.



B.

Figure 39A. God Boat from Mesopotamia (reconfigured from image on p. 300, Santillana and Dechend 1969). B. Labels added by author

When I first saw the seal that is shown in Figure 39, it was originally oriented with Scorpio at the far left, which started the sequence. However, this didn't make sense because spring and winter were in the wrong place. I quickly realized that the layout is exactly like all the other celestial diagrams that

show the horizon with solstices at either end, and with the equinoxes in the center of the image. Thus I reconfigured the image to reflect this (as the image is from a cylinder seal, it can be rolled to start at any point). After I did this, I noticed that instead of the image having a noticeable slant to the start and end of it (which forced an unnecessary cut around the horizontal arm of the ungulate above Scorpio), both ends were now vertical/straight, with no unnecessary cutting. This is what I believe the maker of the image intended.

Studying this seal reveals that the layout of the seal is like all the others, with typical reversals — i.e., a solstice on either side, with the winter position depicting a northern constellation and the summer position depicting a southern constellation (however, spring and fall are reversed in this image — fall is shown as a southern constellation, and spring, being part of the God Boat, is shown as a northern constellation).

This image, however, is a bit more complex, and it adds another layer just above both solstices. It shows the “birth of the seed/sun” in the soil/womb of the Goddess at the winter solstice, and it shows the birth of the two seeds in each spikelet at the harvest at the summer solstice. What’s interesting regarding the birth of the seed between the two downturned ungulates (which can be seen in the hawk’s or eagle’s outstretched wing), is that those two ungulates face one another just as do the two ungulates in Figure 35 that show the old winter solstice between Aquarius and Pisces. Notice that both of them in Figure 39 are just above their respective northern constellation, with the smaller and less developed downturned ungulate of Aquarius (the seedling development stage of the Emmer wheat) being positioned just above the “X,” the pole of the ecliptic, which is just above the leg/bark of the God Boat (again, the leg as the agency of movement of the seed/sun). In opposition to this less developed stage of the wheat, the larger and more developed downturned ungulate of Pisces, the tillering stage of the Emmer wheat, is shown to be just above the large cut leg/oar/scepter of the bull god (Ursa Major/Taurus). Again, the fact that Ursa Major/Taurus as the bull god is carrying the cut bull’s leg as a scepter (the leg that moves/propels the bark/country) is vital — it is the symbol of the king holding the leg/stalk of wheat that will give rise to the fertile spike that will inseminate, move, and harvest, and thus serve and nourish its people and its country.

This diagram also shows a female figure in the back of the God Boat with her hand up on the back oar/leg. This not only reflects the bull god (Ursa Major/Taurus) at the front with his hand up at the

tip of the same oar/leg, but also helps to explain the role of Reret/hippopotamus in the later Egyptian celestial diagrams. Reret is also shown in many images with her hand on the bull's leg/knife, which is a symbol of the north celestial pole. Note that the oar then goes down to the large "X" — the pole of the ecliptic, the winter womb of the Goddess, which is just over the end of the leg of the Bull God. This also reflects the tail/leg of the Great Bovine in the Susa seal ending at the pole of the ecliptic, and the legs of both Mithras and the bull culminating at the pole of the ecliptic in the later Roman tauroctony (see *SPP* 219). This shows the connection between the tip of the knife or spear (of Reret/Anu/Taiyi/Mithras) as the north celestial pole and the winter colure emanating out from that tip to the pole of the ecliptic at the leg/stalk of the bull/wheat within the soil/womb of the Goddess.

Last, note the large plow just over Leo. It's Ursa Major, and it shows not only the vernal equinox (a large pointer showing the colure at the top) but also the summer solstice colure pointing down to the seed/star dot in Leo. Between those two points is a large downturned pitcher. This is Virgo, the vessel and lower half of the Great Bovine, which pours its waters (the Inundation in Mesopotamia/Egypt) and seed at the summer solstice (Figure 37 shows the same lower vessel pouring out the new seed/head at the vernal equinox). This is why the summer solstice colure passes next to it from the "plow" just above Leo. As discussed, Leo seeds Virgo, just as Osiris seeds Isis at the summer solstice.

## 5.

## Seed Selection and the Conflict between Horus and Seth

It's now time to return to the story of Osiris and the conflict between Horus and Seth and their connection to the selection of seed and Word. As briefly mentioned throughout this paper, and as discussed in my earlier work, Osiris was viewed not only as the god of the dead and the underworld in Egypt, but, also and more importantly, as the wheat. Osiris was cut up into fourteen pieces by his brother, Seth, and Isis searched for him for seventy days (matching the length of the disappearance of Sirius/Isis), finds the pieces, and puts him back together — with the exception of his phallus, which was swallowed by a fish (Pisces) in the Nile. To replace it, Isis has to create an artificial phallus out of the reeds. This results in the dead Osiris, in an act of immaculate conception, reseeding the womb of Isis at the summer solstice (this matches the heliacal rising of Sirius/Isis, and, more importantly, the seeding of Sirius/Isis by Sah/Orion/Osiris). That artificial phallus, in the form of a reed, as discussed earlier, is really a symbol of the artificial reed pen, an extension of a plow, which, in turn, is merely an artificial and extended phallus. The reed phallus, seen in Seti 1 seeding the womb of the lioness/Isis, is also the staff/spear of Anu, the tail/leg/stalk/scepter/reed pen/spout of the northern male dipper, and the southern Pisces that carries and sows the seed back into the horizon/womb of the Goddess.

Furthermore, and more importantly, as discussed in *SPP* 296, Osiris was cut up by his red-haired and impotent brother Seth. So if Osiris is the wheat that is cut up, with his son Horus as the solar and eternal seed that survives and continues to rule as the living wheat and bull Pharaoh of Egypt, then it makes perfect sense that his brother is also the wheat as well — but the wheat that is not chosen to rule as the wheat and bull Pharaoh. Thus, the red-haired and impotent Seth (his testicles were cut off by Horus), whose name in the pyramid texts is “causes-to-live,” is cut up in revenge by Horus and then, I discovered, symbolically ground down and cooked in the fires of the oven to make the red bread and

red beer that serves and nourishes Egypt. (This revenge killing/cutting of Seth is symbolic of the power and authority of the living Pharaoh of Egypt as vested in the farmers harvesting the wheat seed that will be eaten.)

Thus the historic conflict between Horus and Seth is really a conflict between the two different types of seed found within the Emmer wheat — one for resowing and one for eating. These two different types of seed were further symbolized in three depictions:

1. The two adult stages of the wheat before the harvest, which are (a) the dark adult wheat as the bull and the mortal lunar body that it carries within it and gives birth to, and (b) the mature golden wheat as the lion and the eternal solar head.
2. The two shapes of the spike/spikelet remaining after the harvest, which are (a) the crescent head/spike and spikelet of wheat, as discussed extensively in my previous work, first viewed as the shape of a bull/womb, and (b) the bare solar seed within the spikelet that is released during threshing.
3. The two bare seeds that are found within each spikelet, which are (a) one seed for resowing, which symbolizes the eternal solar head and wisdom/Word of the Goddess, and (b) the other seed for eating, which symbolizes the mortal Seth who "causes-to-live".

I think that the origin of this myth — the conflict between Horus and Seth, between the nephew and the uncle (like Hamlet/Amleth/Amlodhi), or between the two brothers — which is clearly seen both in the solar lion/lunar bull conflict in the Susa cylinder seal of 2900 BC and in the solar hawk/lion and lunar bull conflict of the Egyptian celestial diagrams — originates in its current form in the Neolithic. (However, the idea of seed selection and revenge appear to have originated in the Upper Paleolithic with the selection of the solar lion (as the head/predator of the Goddess) to be eternally resown, and the lunar bull (as the womb/body of the Goddess) fated to die and be reformed into a new womb/body).

It must have been noticed early on that, on average, there were two seeds per spikelet of Emmer wheat. You needed to set aside approximately one to two seeds in each spike (head) for resowing. The need to "select" and set aside the seed that was going to be resown appears to be supported by the fact that at the time Gemini was the vernal equinox. That is, just as Aries was the vernal equinox during the

age of the Egyptian celestial diagrams and the creation of the Phoenician alphabet, with Aries symbolizing the emergence of the new spike/head of wheat, Gemini acted in the same capacity, but with a much more powerful supporting cast — the mortal Castor and immortal Pollux. These twin stars that appeared with the emergence of the twin seeds in each spikelet must have reinforced the idea that one seed was going to be mortal and eaten, and the other seed was going to be immortal, being resown. This twin aspect to Gemini is also seen in its double gates (spring/fall), with both the mortal and immortal double seed rising in spring from the horizon/plant/body/celestial equator, and the sole immortal solar seed setting in fall into the horizon/womb/celestial equator.

The conflict of Horus and Seth symbolizes the conflict between the two different types of Emmer seed (that to be resown vs. that for eating). Further evidence includes the following:

1. Horus's two eyes were cut out by Seth. They were put into the earth and grew into a lotus plant from which the sun rose. This story reinforces the assertion, discussed earlier, that the eyes of Horus, like the eyes of the Goddess in Figure 36, are the two seeds of Emmer. The right eye is the eternal sun, Horus, and the left eye is the mortal moon, Seth. I also discussed, in the section on Senemut, the shape of the teardrop eyes as mirroring the shape of the seed.
2. Horus and Seth fought in the guise of hippopotamuses. Isis threw a harpoon into the water to help Horus, but it struck him instead. Seeing this, Isis struck out at Seth, but Seth talked her into releasing the harpoon. This decision angered Horus. He cut off Isis's head, picked it up, and disappeared with it. This story symbolizes Isis as the lower body of the wheat that loses its head (Osiris) at the harvest.
3. After Seth cut out Horus's eyes, Hathor restored them by putting milk into them. This symbolizes the milk's appearing in the grain-filling stage of the Emmer wheat. Again, the eyes are the seed of the Emmer spike/head.
4. After Horus cut off Isis's head, Thoth restored her loss by giving her the head of a cow. The cow's head, as discussed and shown earlier, is the shape of the new crescent spike that emerges in spring. And as it contains, on average, two seeds within each spikelet, there was to be conflict between them.
5. Seth, in a further conflict with Horus, enticed Horus to visit him. In a demonstration of his manhood and authority, he ejaculated his semen onto the thighs of Horus. But Horus cleverly

saved it and gave it to Isis. But at this, Isis cut off Horus's hand and threw it into the water. She then made Horus a new hand and dumped the semen of Seth into a ditch. Isis then masturbated Horus, took his semen, and put it onto lettuce, which Seth then ate. Soon after this, at a court hearing, Seth boasted that he should have the throne of Egypt as he had "done a man's deed to" Horus. But Thoth, the god of writing, calls forth Seth's seed, which answers him from the ditch where it was thrown by Isis. Thoth then commanded, "Come out, semen of Horus." And Horus's seed, as eaten by Seth, answered from the body of Seth. It said, "Should I come out of his ear, I who am a divine seed." Thoth replied, "Come out from the top of his head."

This exchange between Thoth, Seth, Horus, and Horus's seed is quite revealing. The reply of Thoth to the seed to come out from the "top" of Seth's head symbolizes Horus's royal solar seed as the clever winner that rises up from the servile lower body of the mortal wheat/Seth (thus, once again, the Was scepter here symbolizes the cut leg of the bull from which the seed that will nourish Egypt will rise — i.e., the cut stalk and seed/head of Seth). The lunar body of the wheat that must die is symbolized by Seth; but the eternal select solar seed of Horus within it will rise up to be resown, and the rest of the seed within the head of Seth/wheat will be the extra grains that will be crushed and turned into bread/beer. (The seed of Horus that asks to rise from the "ear" might allude to the head or "ear" of wheat.)

6. Furthermore, Horus's seed "came out as a shining disk on Seth's head." This refers to the solar disc seen between the crescent horns of the bull-as-horizon that is depicted on the heads of many gods, including Hathor (the crescent horns on the head is also seen in the Mesopotamian gods as well). That "shining disk" is the sun as the seed rising up from the feminine horizon/body of the Goddess as the wheat/bull. In regard to this important scene, Roberts concludes, "Seth has been duped into becoming a pregnant being, a 'container' for the seed of Horus" (Roberts 1997: 108). Exactly! Seth is the mortal wheat plant and mortal seed that dies, but which gives rise to the eternal solar seed of Horus (paralleling the bull/Taurus stage of wheat in the Susa seal that matures into the lion/Leo stage). It's the ancient mortal lunar body of the Great Goddess versus her immortal solar head. This is further supported by the Edfu text, "Your [Horus's] seed belongs to him [Seth], and he will conceive for you a son, who will come forth from his forehead." As Seth is the lunar bull, the mortal moon and body of the wheat that will give rise to the new

head/Horus, it is only via the “one” select seed of Horus, like the lion cub in the Susa seal, that a new body/Seth/Moon/Bull/Isis and new head/Horus can arise.

7. In regard to the solar disc rising up from the head of Seth, that clearly follows not only the cycle of the birth of the Emmer seed and the birth of the moon and the waxing of its inner solar light, but also follows the birth of the Word via Thoth, the god of writing (an avatar of Anu and his spear): “The re-emergence of light from Seth’s head, in the form of the crescent moon-disk, is interpreted in texts as the birth both of Thoth, ‘the cutter,’ and of each month’s new moon. It is also the rebirth of the sound Eye of Horus — the Wedjat-Eye — which has passed through Seth’s body and been restored into a new and fuller life” (Roberts 1997: 110). That is, “the moon eye had to be shattered, to go to pieces in the struggle, before it could be recreated and made whole again. Importantly, too, its loss and subsequent restoration were extended to other fragmentations in which an equalization of parts was relevant, notably the counting of grain in the hekat-measure. Each part of the Eye of Horus was used to write down the fractional parts of the measure.” Thus, here is, once again, the link between the parts of the Eye of Horus and the grain — as cut up like the lunar moon and yet made “one” again in the eternal cycle and resurrection of the seed/sun/Word from that cut-up mortal body/womb.
8. Seth is then bound as a prisoner and taken to Atum, the creator god. Atum sees that Seth has been overcome — “his strength and energy harnessed for the benefit of the kingdom.” That is, the red-haired and impotent Seth, who “causes-to-live,” will now nourish Egypt as the red wheat and red beer.

Further evidence of this hypothesis comes from the following:

1. Seth is the beer god of Egypt. Also, “Seth leaps like a ram upon the Seed Goddess, whom he espies bathing in the water and ‘covers her like a bull.’ He is then described as having ‘copulated with her with fire after raping her with a chisel.... His seed (which in Egyptian also means ‘poison’) went to his forehead and he became ill. It implies that his attempt at sexual gratification had been singularly misdirected, and that his sexuality had not been fruitful” (Roberts 1997: 98). Again, we see the link between the “seed Goddess,” “bull,” raping her with a “chisel,” and “poison” supports Seth as being impotent — the Emmer wheat seed that is not



selected to be resown. It's also interesting that his seed went to his "forehead" — this describes the seed that rises up from his body as the wheat plant, settling at his forehead — the top of the wheat plant. Furthermore, "Seth's sexuality ... is rarely ... channelled into any kind of fertility" (Roberts 1997: 98). Also, "Seth was deserted by his concubine Taweret, the pregnant hippopotamus goddess" (Roberts 1997: 98). "When the Eye of Horus/Had not yet been injured/When the testicles of Seth/Had not yet been made impotent" (Pyramid Text, 1463, quoted in Roberts 1997: 100). As discussed in *SPP* 296, the red-haired Seth is also the red bull that is both seen in Egypt and mentioned in the Old Testament.

2. Ihy is the child of Hathor. He is all black with a sidelock of youth — the newborn child who "breaks out of the primeval egg." That is, he, like all the other gods/forms, is merely another stage of the wheat. He is the seed in the ground that grows its new body/legs/roots and its sidelock/radicle. This is why he's black, as he's the new seed in the black soil of Egypt — Kemet means "black soil." Thus, Ihy states, "I flowed out from between her thighs, I broke forth from the egg ... I am a turbulent bull ... I came into being." The "excrements" that are confronted by Ihy and which are himself, are fertilizer that helps him grow — "Turn around faeces. But faeces is not your name. Your name is Re, your name is Ihy." As the faeces/fertilizer surrounds him, it becomes him, nourishes him, and thus, he grows — "I grew, I became tall like my father," i.e., the wheat. "My efflux is the sacred oil which my mother Hathor uses for her flesh." Ihy's sidelock also resembles the sidelock of the moon god Khons (Roberts 1997: 29–30).
3. In the Egyptian Museum in Cairo, there is a statue of Menkaure wearing the crown of Upper Egypt. On his right stands Hathor, with the sun disc rising up from between her two horns, and on his left stands the goddess of Diospolis Parva, Bat, with the seventh nome of Egypt on her head (Roberts 1997: 59). Thus, the sun disc between the two horns of Hathor is merely a subset of the group as a whole, which presents the king as the upper male solar aspect standing between the lower double horizon formed by the two goddesses. Hathor is symbolic of the Great Goddess/Bovine and Taurus (which is symbolized by the fifth and sixth nomes of Egypt: the sixth nome is the home of Hathor), and the seventh nome is symbolized by Bat and Gemini and the gate from which the sun is born on the ecliptic in the center of the Milky Way (as discussed in note 7 in *SPP* 196). Menkaure is depicted as the new Horus/sun rising from between the

double doors of the Gemini Gate, which mirrors the double aspect of the temples and the horizon of the rising sun. (The temples are in the shape of the Gemini Gate — the great door of heaven). See *SPP* 196, *SPP* 219, *SPP* 246, *SPP* 263, and *SPP* 296 for further discussion of the Gemini Gate and its link to the Egyptian hieroglyph of “sa” and the blueprint/shape of the Egyptian temple. It is also interesting that the Goddess Bat, the cow goddess, who has “two faces,” is the older version of Hathor (like the later Janus, the god of gates, which I believe refers to the Gemini Gate, with his two faces, i.e., symbolizing, like the two faces/directions of Sah, the two directions at the equinox). The feminine suffix “t” was added to the word “ba,” which means “soul,” which enters (fall) and exits (spring) between the double doors of the Gemini Gate (which is Zayin, the seventh letter of the alphazodiac, and the seventh nome of Egypt, the home of Bat).

4. The Naos sistrum of Egypt, shown on the head of the Goddess Bat of the seventh nome (the Gemini Gate), is also shaped in the same combination of the male sun rising between the double horizon of Hathor and the Gemini Gate (seventh nome). It resembles the head of a stalk of wheat, the gateway or “horizon” from which the “soul” as sun/seed/Word rises. Hathor symbolizes the female/lower/West. Bat, as the Gemini Gate, symbolizes the male/upper/East seed/sun/Word that rises from the groin of Nut at sunrise. Thus the sistrum is composed of the head of Hathor as Taurus (lower), and just above this is the Gemini Gate (upper). And within that Gemini Gate are the three metal musical pieces in the shape of the three snakes that surround/protect the three nested seeds/eyes. In some instances, the Naos sistrum is actually shaped to resemble an Egyptian temple door and the Gemini Gate. Its proportions also appear to resemble the proportions of Pi ( $22/7$ ), which I discussed in the notes of my first paper, *SPP* 196. The music appears to symbolize the vowels — the breath that carries the Word/light/sun/understanding.
5. The twenty-two Egyptian nomes. The God Boat of Mesopotamia helps to explain why there is no constellation of Aquarius present in the alphazodiac. Carrying the young seed/sun/Word, it is the sun bark that travels down the Nile — through the twenty-two nomes of Upper Egypt. This parallels the vowel/sun/Word traveling through the twenty-two letters of the Phoenician alphabet (see M. Georges Darresy’s “L’Egypte Celeste.” In note 7 in *SPP* 196, I mention that I correlated Darresy’s twenty-two nomes and their associated zodiacal signs, with the twenty-two

letters of the Phoenician alphabet). The sun bark is a symbol of the Word within the ink as it moves across the stone or papyrus, moved along by the oar in the shape of the bull's foot (Pisces) as plow/penis/pen. Furthermore, the Nile within the first seven nomes forms the shape of Ursa Minor, which has seven stars and is in the "upper" sky at the north celestial pole. But, more importantly, those first seven nomes, symbolizing Ursa Minor, contain the new capital, Thebes. After the equinoxes and solstices moved out of the body of Leo and Taurus, and after the north celestial pole moved up and out of the Great Bull toward Ursa Minor, the capital was moved from lower Egypt (the feminine double body, symbolized by Taurus and Ursa Major) to upper Egypt (the male head, symbolized by Aries and Ursa Minor). This is why Thebes was chosen, the fourth nome, which is Aries (Daleth, the fourth letter). The precession, as a function of the god's will, appeared to have dictated the geopolitics of Egypt. In addition to the twenty-two letters suggesting Pi, it seems that the only constellation left out of the Phoenician alphazodiac, Aquarius, the "God Boat," is the bark that carries the sun/Word as vowel from the upper southern sky at Scorpio/Sagittarius to the lower northern sky and triangular womb of the Goddess via the watery Milky Way — the celestial Nile. This is the equivalent of the Nile carrying the seed from Upper Egypt to the triangular Lower Egypt. That is why there are twenty-two nomes in Upper Egypt and why they end at the triangular point of Lower Egypt (with its twenty nomes). Just as the fall equinox, the spear of Anu, opens and seeds the triangular womb of the Goddess in Draco, the Nile is seen to carry the seed into the triangular womb of Lower Egypt. (The fourth nome, equivalent to Daleth, not only correlates to Aries, the vernal equinox at the time, but also to the new capital of Thebes, whose god was Amun, the ram.)

6. The "wedge" is linked to the reed stylus of cuniform writing. This might explain the scene shown in the bottom panel just under the God Boat celestial diagram of Figure 37. See Figure 40.

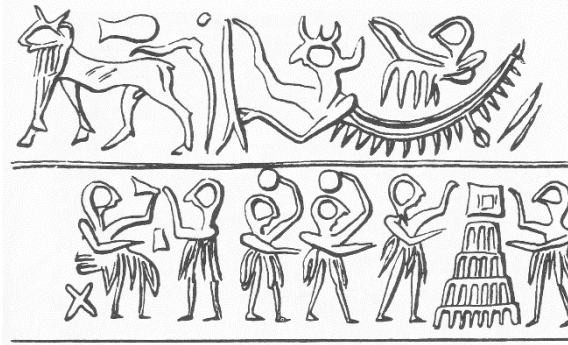


Figure 40. Cylinder seal; its top panel is shown in Figure 37.

In the bottom panel, which I believe mirrors the top panel, the sitting figure on the “x” (the equinox) is holding up a large wedge shape to its mouth (similar to the opening-of-the-mouth ceremony in ancient Egypt). There is another wedge or clay tablet shape below this that his pointed arm aims at. The raised top wedge seems to follow, within this lower panel, the seed/sun cycle from winter (far right) to spring (far left). Thus, it follows the backward movement of the two raised suns/seeds in the center of the panel. Also note that the raised wedge-shaped reed stylus acts as the bull’s leg as spear/knife/sickle that cuts open and releases the seed (his raised arm parallels the raised upper arm of the bull god on the God Boat, with the tip of the wedge/stylus representing, like the spear of Anu, the north celestial pole and the exit point of the sun/son/seed/Word).

Accordingly, the bottom panel of the two-panel cylinder seal is really about the “Word” and writing. And like the reverse loop seen in the alphazodiac and the celestial diagrams, the lower arm that points to the wedge or clay tablet seems to show the cycle of the sun/seed from fall to winter (left to right) — the start of the cycle of the sowing of the Word as the sun/seed. Those two central figures are clearly moving toward the right, with their lower hands pointing toward the right, but, as just mentioned, their upper hands are moving toward the left (arm down/arm up indicates the fall-to-winter/spring-to-summer aspect of the Goddess of the Neolithic). This movement of the lower arm as the fall sowing of the Word acts as the plow that sows the seed/Word into the block of clay. In fact, at the top of the four-level (twenty-four-legged) tower at the far right (winter position), there is a square that sits on top of it. Within that square

is another square and some lines. That outer square appears to symbolize a field (wheat) and a clay tablet for sowing the Word as seed. In Sumerian writing, a square means an "enclosure." Thus the tablet or field is an enclosure of the seed that will rise into the new stalk/head.

7. The Jade Emperor's story of the creation of the Twelve Earthly Branches via a competitive race of the animals supports an important connection to the West. The story is that, just as the ox (Taurus) was crossing the river (the Milky Way), the cat jumped on its back. But the rat (Aries), being sly, pushed the cat off into the river and won the race. On a deeper level, this story is really about the harvest and seed selection. As discussed, Aries/Rat is the new head of wheat that emerges at the vernal equinox. Taurus/Ox is the head of wheat at its adult stage. Its crossing the Milky Way symbolizes the harvest and the Gate of Gemini, where the head of wheat, the Hyades, is cut up into two symbolic seeds, or the "Twins" — the mortal Castor that will die and feed the population, and the immortal Pollux that is selected to be eternally reseeded. Thus, the Rat is Aries, the eternal Pollux and the select seed, which pushes the mortal Castor, the cat, off the bull/adult-wheatplant that carries the seed. So the cat, which reflects the mortal Castor and Seth, dies as a function of the stages of the growth and harvest of wheat.

It's also interesting that it is the small house cat that dies. In the West, particularly in Egypt, the smaller house cat is a sacred animal/predator and is aligned with Leo (the Chinese dragon). Thus, the Chinese looked at the tiny house cat as symbolizing the less powerful Seth/Castor, and they looked at and favored the larger and more powerful tiger (Gemini, which is the lion in the Neolithic West) and its eternal solar cub/seed as symbolized by the eternal Pollux (Horus).

8. The Nakshatras of India also tell the story of the cycle of wheat: with Rama as the black seed in the soil of night who must rescue Seti from Ravana at the fall equinox, mirroring the story of Demeter/Proserpena, the grain goddess, who is kidnapped by Hades/Pluto to his underworld below the soil and celestial equator. Rama is victorious, and he brings her back (i.e., at the vernal equinox where the sun/seed as the new head of wheat rises triumphantly above the soil and celestial equator) and is made king, whereupon twins are born (the twin Emmer seeds in each spike) as the new Castor/Pollux in Gemini after the harvest ("Rama" = "dark," or "black," and is related to the word "ratri" = "night." I realized that there might also be a connection to the old

English “ramm,” which came from the Germanic “ramma.” The word Rama is possibly seen in the European \*remos and old English “romig” = “dark, black, soot” [Wikipedia, “Rama”].). Thus, Rama is akin to the Egyptian Horace, Ursa Minor/Aries — the “ram,” the new seed/sun that is reborn after the harvest.

9. The story of the Cowherd and the Weaver Girl is really another story of the cycle of wheat. The Weaver Girl, Zhinu, was the daughter of the Jade Emperor, who was a representation of the first God of China. She was separated from her husband, the Cowherd, Niu Lang, and was forced to stay in the northern sky — another depiction of the underworld of Hades/Pluto, the lower womb of the goddess. She was able to return to her husband only once a year, via a bridge built over the Milky Way (on the seventh day of July, i.e., 7/7, the birth day of humankind). Thus, she, as a symbol of the constellation Vega, which is located east of the Milky Way, and he, as a symbol of Altair, which is located west of the Milky Way, represent not only the unity of two becoming one (thus the bridge/joining at the center of the Milky Way), but also, more importantly, marking the old fall equinox of the Egyptian “First Time” of 4320 BC, which symbolizes the sowing of the seed of wheat/rice into the womb/soil. This is why that story and its traditional date also represent the birth of mankind. The sowing of the seed as the sun/head of the god/Ursa Minor back into the soil marks the birth of its new body/plant. Zhinu’s long absence from her husband is, like the grain myths of the West, symbolic of the long absence of the vegetation. But where the West celebrated its return in the spring, the Chinese, like the reverse rotation of its lunar zodiac, instead chose to celebrate the sowing of the new wheat. This reversal is also seen in the sign of Taurus as the Ox (Niu, Mansion 9) in the lunar zodiac, and its association with the cowherd, Liu Lang/Altair, in approximately the same place. Thus, the story of the Cowherd and the Weaver Girl is really a story of the cycle of wheat/rice. But, just as the Chinese chose to reverse the rotation of its lunar zodiac, this story is also reversed, and thus instead of aligning with the rise of the spring vegetation, it focuses on the sowing of the seed as the sun/head of divinity.
10. Decans: The decans associated with Taurus depict Osiris as Seth found him and then cut him up (Priskin 2016: 79–111). This mirrors Taurus as the mature wheat, the full moon, that will be cut up (due to the precession, Aries was the vernal equinox at this time, and thus Taurus at this

time took on the role of Gemini — the mature wheat ready to be cut/harvested). Seth thus symbolizes both the farmer and the mortal lunar bull as the non-royalty/non-select Emmer seed who threshes the wheat/Osiris via threshing tools and bull's hooves.

As will be discussed in this section, the sacrifice of Taurus the bull coincides with the festival of Khoiak within the fixed civil calendar shown in the north ceiling/sky of Senemut (the Egyptian "First Time"). But in regard to the wandering civil calendar, the fact that this decan/story point coincides with the lunar festival at 1 Shemu ("liloition") also fits in nicely. As Priskin relates, the decans of a kneeling woman and a pig are also associated with Taurus and the lunar festival of 1 Shemu (Priskin 2016: 86–87). Greek papyri found in Egypt sum up the festival as follows: "Pig is slaughtered and placed on the altar at the riverbank. Making the altar from sand for this day. The festival of the divine delivery by Hathor, Lady of Denderah. Bringing fruit and laying the garment of this goddess. Making all the rituals of the divine delivery. The appearance of Harsomtous, the child. Carrying (him) by hand to the barque station" (Priskin 2016: 88). Plutarch mentioned that Osiris was found by Seth in the light of the full moon. Thus, as Priskin observes, the festival, where the pig is slaughtered and eaten, celebrates the death of the lunar Osiris and the birth of his child Harsomtous (the latter was related to the solar Horus, the son of Hathor, whose name, in fact, means, "House of Horus").

In addition to the pig's symbolizing the lunar Osiris/full moon, it also, and more importantly, symbolizes the ripe and swollen Emmer wheat that is ready to be harvested, which, by the act itself, releases and gives birth to the new seed — Horus (new Pharaoh). Furthermore, the fact that the pig (the lunar Osiris/full moon/ripe wheat) was slaughtered on a sand bank next to the Nile is key, as it appears to symbolize the bank of the celestial Nile, i.e., the Milky Way and the Akhet/Gate of Gemini between Gemini and Taurus, where the northern Ursa Major becomes one with the sun/seed/Word as the new Horus/Pharaoh on the southern ecliptic.

It is also interesting that Pisces is associated with the pig in China, and, as mentioned, Pisces is merely the leg/stalk of the lunar bull/wheat that carries the new seed/sun within it (this is another East/West connection that needs further study). Thus, the sacrifice of the pig, and the stalk/leg of Osiris as the wheat make perfect sense. The kneeling woman as Hathor will

give birth to the new Horace/seed soon after this at the exit to the Duat/Gemini Gate — her groin.

It should also be pointed out that one Taurus decan from Kom ed-Deir shows fifteen stars in a circle plus seven stars under the dead Osiris (Priskin 2016: 87). This combination equals twenty-two! (Once again, the cutting of Osiris as the bull/wheat is the cutting (dividing) of the twenty-two-letter Phoenician alphazodiac/circle by seven, the letter Zaiyin in Gemini, which equals pi, and whose shape and proportions depict the Gemini Gate. See *SPP* 196). Also, Osiris, as the seven, mirrors both Ursa Major (older stage of the wheat/bovine) and Ursa Major (new seed/calf of the wheat/bovine).

Furthermore, the decan of Libra in the Denderah zodiac shows a baboon. This is Thoth, the moon god of writing. It depicts the start of the cycle of wheat, where the new seed/head of Osiris (Horus) is sown into the horizon/soil in the fall (and the sun dips below the celestial horizon).

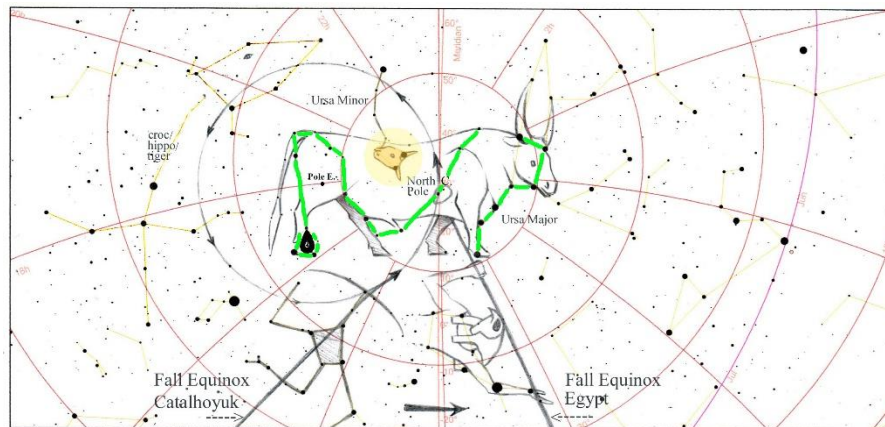
And, more interesting still, in the Denderah zodiac, the decan of Pisces shows a “leg” (with ram’s horns) — exactly as my research predicts! It is the stalk/leg of the wheat/bull from which the new head/sun/seed rises (Aries, whose decan shows a ram). In the zodiac of Denderah, both the ram and the baboon (the equinoctial spring/fall) are also shown back to back in the northern sky, i.e., a marker of the “one” spot on the horizon that bisects the summer/winter at the halfway point. Their tails join the tail of Aries, and all three point to the “new” vernal equinox in the beginning of Pisces. I found that, on checking Stellarium, the vernal equinox at this time, 50 BC, is exactly at that spot in Pisces. Furthermore, as discussed earlier, the back-to-back ram/baboon of the equinoxes is shown above Draco/Ursa Major. It’s thus associated with Ursa Minor, the seed/sun in the northern sky.

11. Egyptian farmers saved 10 percent of their crop for reseeded. “From several documents, it appears that about one-tenth of the total harvest was assessed for taxes that were apparently paid by the landowner. Another 10 percent of the crop allotted to the landowner was saved for seed” (Brewer and Teeter 2007: 95). Further research needs to be done on this. For example, 10 percent was saved, but what was considered the average number of kernels per plant and spike at the time? Did those numbers have special significance? And how was the seed saved that was



to be resown? Was the seed that was saved for resowing collected from the total harvest and then set aside? Or were certain areas of the field, or fields, set aside beforehand as special — the selected seed to be resown? In an Oklahoma State University video (Division of Agricultural Sciences and Natural Resources video vault: <https://www.youtube.com/watch?v=GCD—aXUWo8>), the narrator showed thirteen or fourteen spikelets per head of Emmer wheat (with six having two seeds per spikelet, and five having three per spikelet). If this is similar to the same numbers from ancient Egypt, then, to speculate, could the twenty-eight or thirty seeds per head symbolize the days of the month, with the “three” saved (10 percent) symbolizing the trinity of Osiris, Isis, and Horace? It is interesting that there are three seeds nested one within the other in the south ceiling of Senemut.

12. Pisces is a key constellation in that it is connected to An/Anu of Mesopotamia and Anu of Egypt, and its square of Pegasus or “I-Iku,” centered within it, is the location of the Babylonian “Paradise,” and, quite possibly, the Egyptian “Field of Reeds.” As mentioned earlier, it is the southern/upper counterpart on the ecliptic to the lower/northern staff/spear of Anu and to Draco — the womb of the Great Goddess (Nut/Isis, and Ki/Ninhursag, etc.). See Figure 41.



**Figure 41.** Draco as the stalk of wheat, the body of the bull, and the ancient triangular womb of the Goddess. Its southern aspect is Pisces.

Pisces is composed of the Phoenician letters He and Waw; Waw, the “Y,” as stated earlier, is shaped like the “Was” scepter of power in Egypt. As will be discussed in Chapter 6, the Proto-

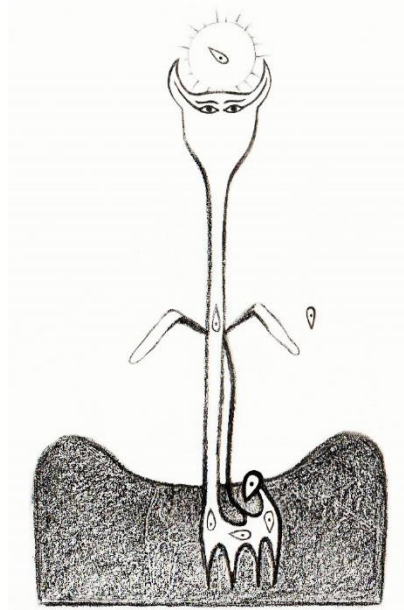
Sinaitic “Haw/Waw” also supports this. Waw is also the tail of the spiral that Pisces forms in the Rapallo alphazodiac that points to the center of the circle of the zodiac — the north celestial pole. As composing the letters “A/N” in the Rapallo alphazodiac, it reflects the name of Anu, the hawk-headed god in the Egyptian sky charts spearing the bull, whose shaft is the fall equinox and whose tip is the north celestial pole. It is thus the connection between the mace as a weapon and the waw as a scepter/weapon that opens the vessel/body.

Furthermore, the Was scepter is linked to the city of Thebes — “Waset,” the “City of the Was Scepter” (Alford 2004: 53). Thebes became the city of power when the capital was moved there from Memphis after the fall of the old Kingdom. As mentioned, this reflects the vernal equinox’s shifting from Taurus the bull (aleph/beth) to Aries (gimmel/dalet), with the Ramheaded god Amun (within the fourth nome/fourth letter) being the chief deity of Thebes. (Amun means “the hidden one” or “the one who conceals himself.”) (Alford 2004: 53).

The Was scepter was also used in Egypt to denote the four pillars holding up the sky. This reflects the strong connection between the Was scepter, Pisces, and Anu’s spear, which, as seen in Seti 1, was not only used to represent the four colures that bisect the circle of the zodiac and extend to the circumpolar region of the sky to the north celestial pole, but also represented the key functions of Anu’s staff/spear as Pisces — the agency of insemination, movement, and cutting, which were aligned with those four colures as the stages of the wheat. Last, the Benu Bird might also represent the head of the Was scepter. The Benu has two feathers on its head, resembling the double horizon/crescent that gives birth to the sun. It also resembles the wheat seed itself, which has two crescent hairs/awns that rise from it.

\* \* \*

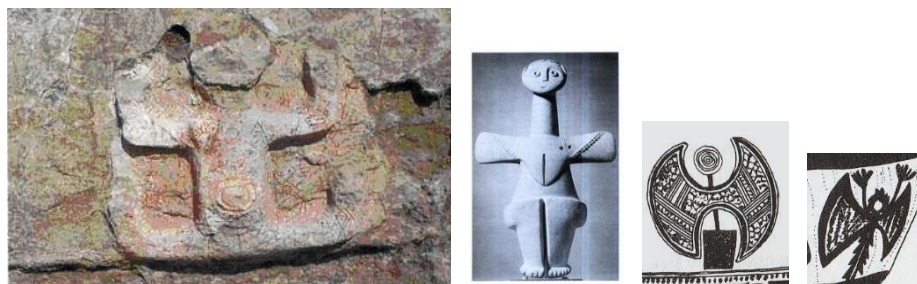
Now that I’ve presented evidence to support the theory that the Mesopotamian cylinder seals and Egyptian celestial diagrams are patterned after the cycle of wheat and the ancient Goddess of the Horizon, I thought it would be helpful to visualize this in a drawing and in a table. The drawing I made not only shows this relationship but also represents the blueprint for many of the Neolithic goddess figurines (see *SPP* 219 and 296), as well as the later Mesopotamian and Egyptian religious iconography — including the Egyptian Ankh and Akhet. See Figure 42.



**Figure 42.** The cycle of the two-seed Emmer wheat in the form of the lunar bull aspect of the Neolithic goddess of the horizon, with her eyes as the solar and lunar seed that will be resown (her solar right eye is shown rising up from between her awn horns), as well as eaten (her lunar left eye). Note that the crescent horizon is her upturned legs (drawing by author).

Figure 42 shows the sun as the lion/head/seed/Word that rises up from “between” the crescent horns/horizon of the moon as bull/body/wheat/tablet. Winter is at the bottom, summer at the top. Her adult bull aspect is the adult wheat just before maturing/harvesting and turning into her golden lion/new seed aspect. Her eternally sown right eye is the seed/sun/Horus, and her mortal and eaten left eye is the moon/Seth. The small seedling at the bottom within the soil/womb (adapted from the God Boat seeding in Figure 37) reverses direction in the soil like the sun at the winter solstice (the northern womb of the Goddess that contains the winter pole of the ecliptic), and its tail/leg/stalk (Pisces) gives rise to a new body/plant. Its arm, like the raised arm of the seedling and the adult bull god in the God Boat, points to the spring equinox/celestial equator and north celestial pole, where its new sun/seed/head will emerge — the “heading” phase of wheat.

Figure 43 shows typical Goddess of the Horizon figures from the Neolithic that are in a similar pattern, with the head of the Goddess as the sun/seed that rises up from the crescent lunar horizon of her body. (See *SPP* 263 and *SPP* 296 for a detailed discussion of these images.)

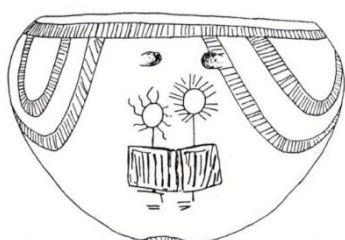


A.

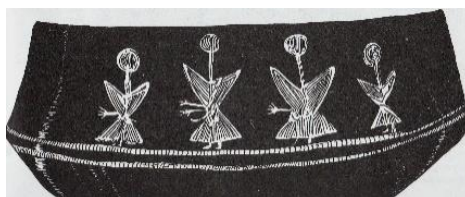
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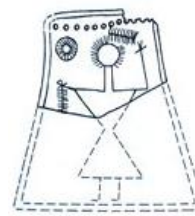
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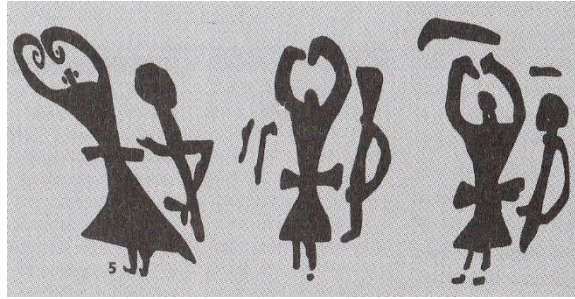
G.



H.

**Figure 43.** A. Splayed pregnant Goddess, mimicking the crescent shape of the horizon/bull's horns. Shrine VII.23 Catalhoyuk (image only from Hodder 2006: 157). B. Goddess figurine found at Cyprus. 3000 BC (image only from Gimbutas 1989: 104). C. Head of the Goddess rising up as the sun/seed from her body as the horizon. Detail from Late Minoan vase, sixteenth century BC (image only from Gimbutas 1989: 274). D. Head of the Goddess rising up as the sun/seed from her body as the horizon. Note the resemblance of the Goddess to the Egyptian Ankh. Detail from Late Minoan I vase, 1400 BC (image only from Gimbutas 1989: 274). E. Two Goddesses with heads radiating like the sun. Ozieri culture, Sardinia, fourth millennium BC (image only from Gimbutas 1989: 48). F. Goddess with her head rising up and moving across the sky as the sun. Sardinia, 4000-3800 BC (image only from Gimbutas 1989: 241). G. Goddess giving birth to her head as the sun/wheat. Sardinia, 4000-3800 BC (image only from Gimbutas 1989: 17). H. Goddess with head as the sun and rectangular body as the earth. Mont Bego rock engraving, France, date uncertain (image only from Gimbutas 1989: 127).

Figure 44 shows the actual cycle of the seed/head from sowing to cutting within the body/horizon of the goddess. Note the progression from small head/seed and small horizon waist to large head and large horizon waist of the Goddess.



**Figure 44.** A goddess of the horizon figurine being seeded by a male. Note the progression of the rising head/seed of the goddess from left to right: the sowing of the seed, with a male with an erect phallus. Note the tiny neck and germinating sprouts and hands that curl around as new shoots. Also note the small horizon/waist. Center: a thicker neck has risen and bulkier arms. Right: a round seed/head has formed. Note the blade-like form above her for the cutting of her head as seed for the harvest. Also note the large horizon/waist. Vinca culture. Magurata cave sanctuary, NW Bulgaria, c. 4500–4000 BC (image only from Gimbutas 1989: 242).

Another table (with drawings) that I thought would be helpful is shown in Figure 45. It combines the stages of wheat with the Mesopotamian animal stages of wheat, the zodiac, the Phoenician and Hebrew alphabets, the Chinese lunar zodiac, the Chinese Earthly Branches, and the story of Osiris and the competition between Horus and Seth. In the process of creating this table, a very interesting and important feature surfaced — *the direction that the heads of the animals of Taurus, Aries, and Pisces face is the same reverse direction that their respective couplets in the Phoenician alphazodiac rotate*. Furthermore, the correlation between the stages of the Emmer wheat and the zodiac helps to explain why there are animals within the zodiac, and why the Phoenician and Hebrew alphabets, as well as the Chinese lunar zodiac and *ganzhi*, were shaped and sequenced in the manner they were.

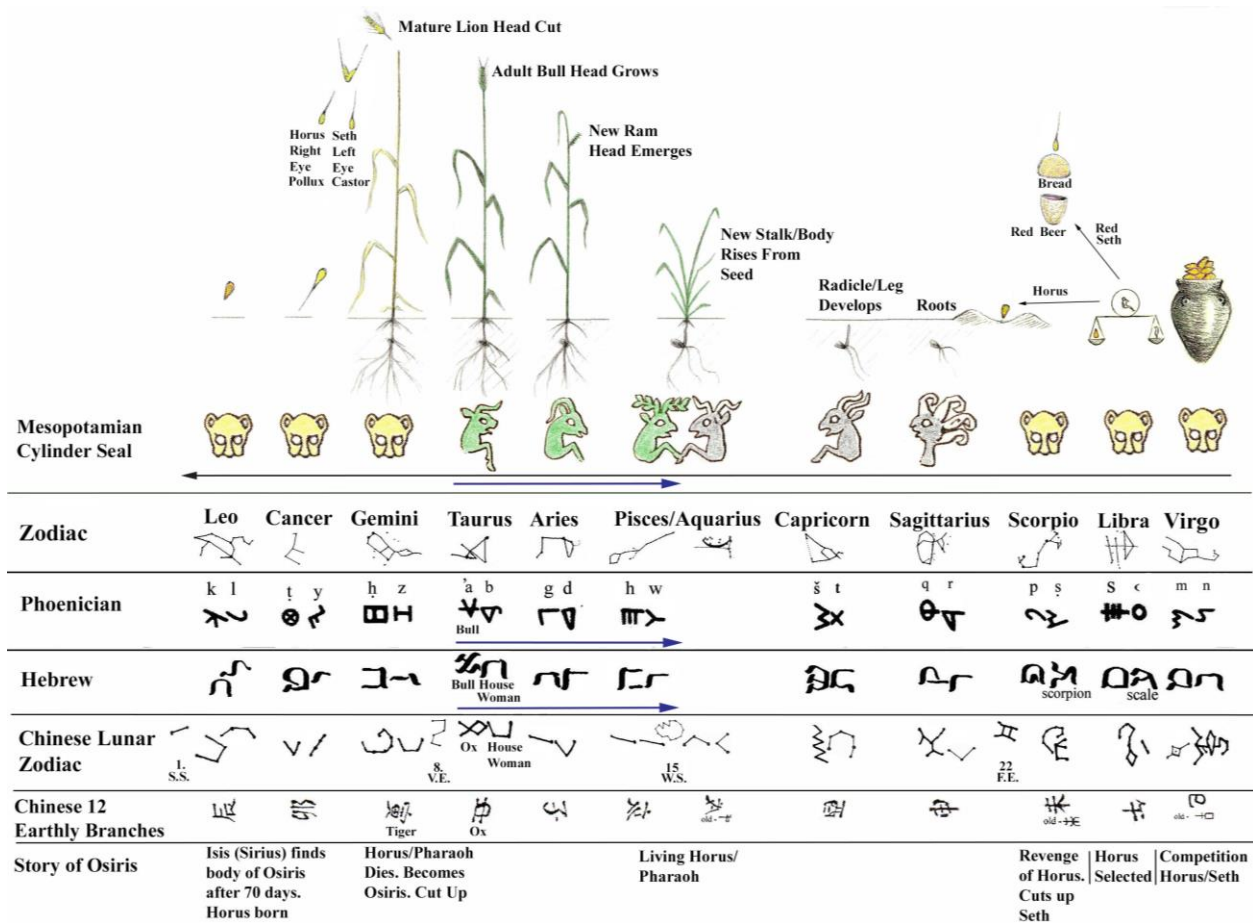


Figure 45. The correlation between the stages of wheat and the alphabets. Note that the direction that the heads of Taurus, Aries, and Pisces face is the same reverse direction that the letter couplets of Taurus, Aries, Pisces rotate. The abbreviations of "S.S.", "V.E.", "W.S.", and "F.E." within the Chinese lunar zodiac refer to the summer solstice, the vernal equinox, the winter solstice, and the fall equinox, respectively. (Drawings of the cycle of wheat are by the author.)

It's important to note that the images/figures/story in Figure 45 are merely symbols and approximations of the cycle of wheat (which varies with the inundation, weather, temperature, etc.), particularly as the cycle might have varied slightly between Mesopotamia and Egypt. In regard to Egypt, which appeared to have borrowed or been influenced by those earlier Mesopotamian symbols/cycles, Pliny, in "The History of the Various Kinds of Grain," wrote, "Thus, in Egypt, we find barley cut at the end of six months, and wheat at the end of seven, from the time of sowing" (Book 18, Chapter 10). This seven months of the wheat in Egypt matches, on average, the cycle of wheat shown in Figure 45, i.e., from its



sowing between Scorpio/Sagittarius to its harvesting between Taurus/Gemini. Furthermore, Pliny also writes:

As we have now spoken at sufficient length of the several varieties of grain and soil, we shall proceed to treat of the methods adopted in tilling the ground, taking care, in the very first place, to make mention of the peculiar facilities enjoyed by Egypt in this respect. In that country, performing the duties of the husbandman, the Nile begins to overflow, as already stated, immediately after the summer solstice or the new moon, gradually at first, but afterward with increased impetuosity, as long as the sun remains in the sign of Leo. When the sun has passed into Virgo, the impetuosity of the overflow begins to slacken, and when he has entered Libra the river subsides.... It is well known, however, that the seed is first laid upon the slime that has been left by the river on its subsidence, and then ploughed in; this being done at the beginning of November. After this is done, a few persons are employed in stubbing, an operation known there as "botanismos." The rest of the labourers, however, have no occasion to visit the land again till a little before the calends of April, and then it is with the reaping-hook. The harvest is completed in the month of May. (*The Different Systems of Cultivation Employed by Various Nations*, chap. 47)

The sowing took place at the beginning of November, which would fall in between Sagittarius and the border of Sagittarius/Scorpio in the Age of Taurus, and between the border of Sagittarius/Scorpio and Scorpio during the Age of Aries. Likewise, Pliny states the harvest would be completed in the month of May — which would fall someplace in the beginning of Cancer or in Gemini in the Age of Taurus, and between Gemini and the Gemini/Taurus border in the Age of Aries. These dates, on an average, appear to match the chart shown in Figure 45. In fact, it is interesting to note that, at 4320 BC, the Egyptian "First Time," the first of November, the time when the seed was sown, fell within the Milky Way at the start of Sagittarius. And, even more interesting, May twenty-first, in the month the harvest was finished, fell exactly at Pollux in Gemini — the eternal seed/sun that is resown. *The fact that this exactly matches the start and end of the cycle of wheat as shown in Figure 45, with the winter*

*solstice between Pisces/Aquarius (thus the reversal of the sun/seed and the faces of the animals), is well beyond coincidence.*

Another interesting feature of the chart is the concerted focus on the date c. 4320 BC — what I believe is the Egyptian “First Time.” That is, the Mesopotamian cylinder seal starts and stops at this date, with the winter solstice/reversal at the same date. The Phoenician/Hebrew alphabet starts and stops at this date, with its small loop intersecting its larger loop at this date as well. The Chinese lunar zodiac also starts and stops with this date, and its other two colures point to the date as well (all four are evenly spaced by seven mansions, which also begin each season). And, though not shown, the Ugaritic alphabet also starts and stops at this date, and has the same small loop that also points to this date.

Thus, the date of 4320 BC is vital. As Santillana and Dechend said, it’s the date, or rather location, of the vernal equinox in the center of the Milky Way — the very spot where the ancients thought the sun and the soul were born, and the very spot that the Egyptian Duat/Aket is located (the groin of Nut). It’s the horizon of the celestial equator, where the sun rises up from its dark and watery depths. And, in terms of wheat, it’s the very spot where the new spike/head/seed emerges from the stalk/body of the wheat — which is the inner dark and watery womb/body of the Goddess herself. This is why the two loops join there — both the Milky Way and Aquarius symbolize the interface between the lower waters and the upper air — i.e., the crescent horizon of the Goddess.

Last, now that I have established the connection between the cycle of the Emmer wheat and the zodiac/seasons of the year, I would like to return to the various festivals associated with the Egyptian civil calendar. I believe that these festivals have as their foundation a link between the Pharaoh, the gods, and, more importantly, the cycle of wheat, which is why they were included in the north ceiling/sky of Senemut. See Figure 46.



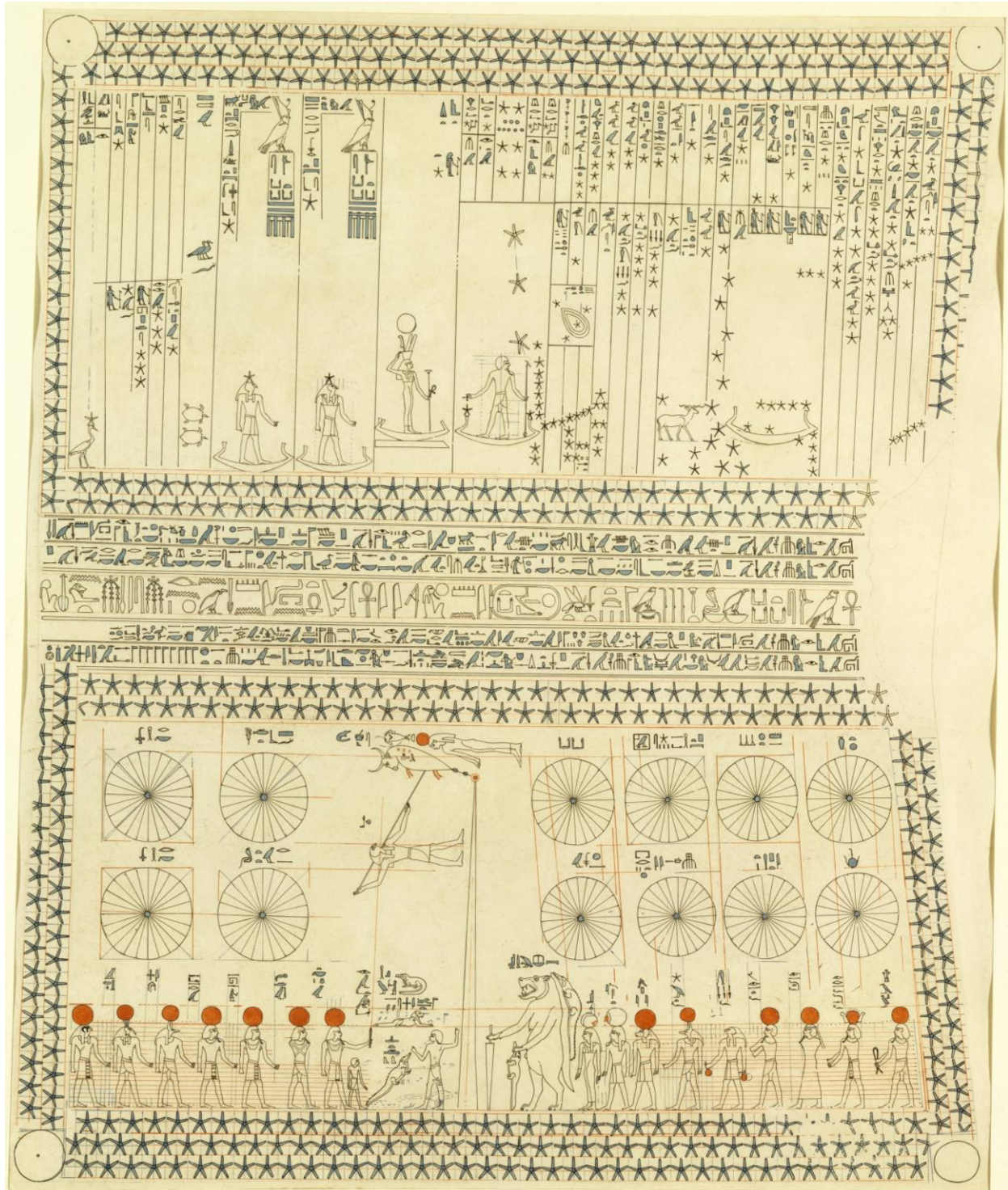


Figure 46. Celestial diagram of Senemut (image from Wikipedia)

These festivals include:

1. The first circle/month of the civil calendar in Senemut (bottom panel, top row, far right) is 1 Akhet, and it contains the New Year Festival, *wpt-rnpt*, which seems to celebrate the birth of the sun/new seed germinating at the winter solstice — i.e., the birth of Re-Horakhty. Thus, the New Year is really the winter solstice, not the summer solstice. As discussed earlier, Belmonte also notes that others have made this connection as well: though not proven, it does seem to coincide exactly with the later summer months of *rkh*, “burning.”

More specifically, Belmonte states:

The name of the twelfth month of later periods, Misore, the birth of Re, and of the eponymous feast at 1 *3ht* 1, have been related to the birth of the sun at the winter solstice, a common link with many other cultures throughout the Mediterranean, but (apart from Wells’s hypothesis) one never convincingly postulated in the case of ancient Egypt. On the other hand, the name of the sixth and seventh months, *rkh*, i.e., ‘burning,’ has variously related to the heat of the sun at the summer solstice, a hypothesis defended by Sethe, and, on the contrary, with the much more prosaic solution of artificial heat needed in Egypt at the time of the winter solstice, a hypothesis proposed and defended by Parker. (Belmonte 2009: 107)

Similarly, at the Ptolemaic temple of Edfu, the New Year Festival ended “with a water procession of Horus celebrated on 1 *3ht* 8–9” (Belmonte 2009: 84). Again, the association of water and winter and the new wheat plants seem to reinforce the image of Aquarius as the God Boat that carries the new sun/seed/Horus below the soil that is nourished by the water of the Nile.

2. The eponymous New Year Festival feast of *wpt-rnpt*, which is referenced in Senemut, is called the “Opener of the Year,” (Jauhiainen 2009: 74). To speculate, this feast might symbolize the opening of the earth caused by the new shoots of grain turning in the soil — mirroring the sun’s reversing its direction on the horizon in winter — and then emerging upward from the soil.

During the festival at the temple of Denderah at Edfu, statues of Hathor and Horus were carried to the roof of the temple so that the deities could merge "with the rays of Re" (Jauhiainen 2009: 77). This could symbolize the birth of the new head/spike within the lower nodes of the new winter wheat. As the new head/spike is associated with the new Word, this could help explain the ritual of "throwing ink in water" at the New Year Festival (Jauhiainen 2009: 78). The association of the new seed with the new Word is then followed by the Feast of Thoth, the God after whom the first Month of Akhet is named.

3. The Feast of Thoth was also celebrated in the first month of the year, Akhet. It was called *dhwtj* in the Old and Middle Kingdoms and later was referred to as *hb dhwtj* at the time of Ramses II. To speculate again, this feast might celebrate the emergence of the stalk of wheat (and reeds) in the winter. As the stalk was associated with Pisces (bull's leg, stalk of wheat, and a chisel — all instruments of sowing the seed/Word), it delivered the new sun/seed to the head/spike. Thus, this feast and its association with the new stalk of winter wheat, could be related to Thoth, the god of writing, whose principle instrument was the reed pen (phallus/plow/pen), which delivers the Word as the seed/sun. Thus, the features of the festival that present Thoth with a scribe's water bowl and reed pens (Jauhiainen 2009: 88) could be a celebration of the birth of those features: the water that grows the wheat and the reed pens and carries the vital ink. This could thus be a celebration of the birth of not only the new winter sun, but the birth of the spoken and written word (Word), which is a key attribute associated with Thoth (Jauhiainen 2009: 85).
4. The second circle/month (moving left from the first circle/month) in the civil calendar seen in Senemut is Paopi. It contains most of Pisces and the last bit of Aquarius, and it runs up and covers Pisces in the upper southern panel. This second month is still winter, and it contains the Opet Festival, *pn-ipt*. The Opet Festival was held at Karnak and Luxor, and its purpose was to "renew the divine kingship and to recrown the reigning king" (Jauhiainen 2009: 93). Again, to speculate, this festival could coincide with the re-growth of the new seed/new Horace, and thus a yearly "recrowning" of the Pharaoh as the eternally sown and resurrected Horus/sun/seed.
5. But more important, the third circle/month in the civil calendar seen in Senemut is Athyr/Hathor, which is intimately associated with Aries as the vernal equinox (it covers most of

Aries and the last bit of Pisces). Thus, Hathor, whose name means “House of Horus,” gives birth to the new Horus as the new head/spike of wheat that emerges from the wheat plant/womb of the goddess during this month at the vernal equinox. Further evidence for this comes with several of the feasts associated with this month. There is an eponymous Feast of Hathor called *hwt-hr*, the “Sailing of Hathor” (Jauhiainen 2009: 104). The feast was also used to celebrate the return of the solar eye from Nubia, the Eye of Re, in the temple of Denderah (Jauhiainen 2009: 105). The Eye of Re, as discussed earlier, is associated with the seed, and thus the emergence of the Eye of Re might also symbolize the return of the seed. But more importantly, at Denderah, there was a fertility rite that was performed that was called “opening of the breasts of women.” Similarly, at Esna, the “presentation of offerings” that was celebrated in honor of Nebetuu, also “seems to have been a fertility ritual” (Jauhiainen 2009: 107). Thus, as this month contained the vernal equinox, these feasts of Hathor that celebrated her fertility, or more importantly, her aspect as the goddess that nourishes with her breasts (“the opening of the breasts of women”), coincides with the birth of Horus as the new head/spike of wheat. And as a newborn child, he would need the attention and nourishment that his mother Hathor would provide. Consequently, after the emergence of the seed, there is also a soft milk stage to the newly emerged seed that appears to be relevant here as well. Thus, a farmer crushing a seed would see a milk substance within the seed and infer it was the milk of Hathor nourishing Horus as the new seed. Hence, the focus and name of the month Hathor, who houses and nourishes Horus. Furthermore, as Aries is the southern counterpart to the northern Ursa Minor, Aries as the new Horus/seed/sun is also Ursa Minor emerging from the womb of Nut in the northern sky. Thus, the presence of Reret/hippopotamus/Isis, who is the goddess of childbirth and who nourishes the young winter seed/wheat’s growth. As Reret is part of Draco, and is thus an aspect of the Great Bovine, she is linked to the cow aspect of Hathor. Thus, her womb, like Reret’s, nourishes the young Horus as the new sun/seed.

6. The placement of the fourth circle/month in the civil calendar in Senemut, Khoiak, *k3-hr-k3*, which celebrates the Khoiak Festival, is key. It is at the start of the celestial diagram/figures itself and it points up at the constellation of Taurus, which continues on through this scene into the fifth month, Peret/Tobi, which is on the other side of the celestial diagram. Thus, the celestial

diagram/figures are all contained within the month of the constellation of Taurus. As pointed out earlier, in the discussion of the decans of Taurus, with the emergence of the new head/spike of wheat at the spring equinox in Aries, this month was undoubtedly the start of the harvest. Thus, it's important to point out that Khoiak contains the festival of Khoiak, where, among other things, the Apis bull, the son of Hathor, is sacrificed and reborn. As the Apis bull, the son of Hathor, was just another symbol of Horus as the wheat, that sacrifice of the Apis bull is really just a reenactment of the death and cutting up of Osiris, who was seen as both the wheat and the lunar bull (as discussed earlier). And that this appears to be exactly what Khoiak celebrates is seen in its activities. For instance, the festival has been celebrated in Abydos since the Middle Kingdom. The "main event of the feast was the procession of Osiris-Khentamentiui from the temple of Osiris to his tomb Peker at Umm el-Qaab. For the purposes of this procession, two so-called 'corn mummies' of Osiris were constructed. An 'Osiris Fetish', i.e., a wig (perhaps with face and plumes) on a standard, also had an important part to play in the festival procession. The aim of the Khoiak Festival was to take part in the resurrection of Osiris and to gain eternal life" (Jauhiainen 2009: 113). This is vital, as it is this month that the harvest starts — and as the wheat was literally seen as Osiris, this cutting up of his body and the subsequent birth of the new seed as his son Horus is intimately connected to the celestial diagram seen in Senemut that immediately follows it. In fact, the celestial diagram was placed within the boundaries of the month of Taurus, which is associated with Khoiak. Furthermore, and more importantly, the Feast of Khoiak at Deir el-Medina was seen to have started at 1 Peret, thus the boundaries between the end of the month of IV Akhet and 1 Peret exactly match the placement of the celestial diagram in Senemut, which "follows the general custom of celebrating an eponymous feast at the beginning of the subsequent month after the one named after it" (Jauhiainen 2009: 114). Thus, the placement of the celestial diagram of Senemut between Khoiak and 1 Peret helps to explain the diagram's focus on the deceased Pharaoh as the cut-up Osiris — the wheat of the harvest — with his subsequent rise and eternal resurrection as the new Horus/seed/sun/Word at sunrise on the summer solstice.

There also seems to be an important link between Khoiak and the lion goddess Sekhmet, the daughter of the sun god Ra. As Khoiak deals with the harvest and the cutting up of Osiris as

the bull/wheat, Osiris also conceives Horus via an artificial phallus that Isis carves. That artificial phallus, as stated earlier, is a plow/pen, an artificial extension of Osiris. And as Osiris is symbolized at this time as Leo, it's his extended tail that impregnates Virgo as Isis for a nine-month pregnancy. This is why there is an image of a reed pen being inserted into the womb of a female lioness in the diagram of Seti 1. See Figure 11. That lioness is Isis/Hathor in her summer guise as Sekhmet. That Isis/Hathor sometimes takes the form of Sekhmet is seen in the myth of Re and Hathor. Re sent Hathor to the earth to destroy his enemies, and to do this, Hathor took the form of the lion goddess Sekhmet. But as she was so ruthless and savage, it was only by the coloring of beer to resemble blood by Re that saved humanity, as Sekhmet, thinking the beer was blood, quickly lapped it up and ceased her anger (note the link between the red beer and the red wheat that is cut up and cooked to make that beer). This link between Sekhmet and Khoiak and the harvest is further seen with the feast of *nḥb k3w*, which was celebrated on I Peret 1 and thus might be an extension of the Khoiak Feast. That is,

According to various sources from the Middle and the New Kingdom, I prt 1 was, in fact, dedicated to a feast of the god *nḥb-k3w*. *Nḥb-k3w* was a serpent deity of time and of the fate of the deceased. *Nḥb-k3w* was, furthermore, one of the serpent demons represented on the thrones of the goddesses Sekhmet and Bastet, i.e., the Eye of Re. Perhaps the Feast of *nḥb-k3w* was also celebrated in honour of these goddesses, as the astronomical ceiling of the Ramesseum might indicate: the deity representing IV A3h in this inscription is not Osiris but Sekhmet. The Feast of *nḥb-k3w*, which was celebrated at the beginning of a new season, was associated with the New Year. The Feast of *nḥb-k3I* was also a feast of kingship, and Ramesses III seems to have chosen I prt 1 as his coronation day. That the Feast of *k3-hr-k3* was celebrated at the time of the Feast of *nḥb-k3w* at Deir el-Medina may be explained by the fact that this latter feast seems to have been an extension of the *Khoiak* Festival. The *Khoiak* Festival ended in the resurrection of Osiris while the Feast

of *nḥb-kꜣw* celebrated the accession of his son Horus as the king of Egypt. (Jauhiainen 2009: 116)

Thus, the Khoiak Festival was a celebration of the harvest of the wheat, the cutting up of Osiris, and the Feast of *nḥb-kꜣw* celebrated the selection and accession of Horus, his son — the new Emmer seed that will rule and feed Egypt and be eternally resurrected, like Re.

Furthermore, the star Sirius was hidden for seventy days before its heliacal rising. Egyptians believed that its disappearance was associated with Isis searching for the body of Osiris. This is a key bit of evidence that Osiris's death was associated with the harvest. That is, Sirius' heliacal rising took place around the summer solstice. Seventy days prior to this was the harvest. Because Osiris was the wheat/bull, his death was the harvest. This also helps explain the festival of Koiak, where the death of Osiris and his rebirth are celebrated. This festival takes place almost exactly seventy days before the summer solstice. And, taking into account that the fixed Egyptian civil calendar started at the winter solstice, everything aligns by date. Koiak, due to its shifting throughout the year, finally became established as permanently residing at the time of sowing (as the festival celebrates both his death and resurrection, it was easily modified from an emphasis on his death/harvest to one of resurrection/sowing).

7. The fifth circle/month, on the other side of the celestial diagram, is 1 Peret, and it contains the eponymous feast of *tꜣ-bt*, the "Great Offering," also referred to as the "Sailing of Mut," *ḥnw mwt* (Jauhiainen 2009: 119). Mut was associated as the daughter and eye of Re. As the eye of Re is also associated with the seed, the sailing of Mut could symbolize the start of the seeding of Isis after the harvest — thus the start of the Inundation. The feast seemed to be associated with the "end" of 1 Peret, thus a month away from the summer solstice (i.e., one feast took place on 1 Peret 30, with many others ending in the period 2 Peret 3–5) (Jauhiainen 2009: 121–123). As the start of the Inundation was variable, this ritual and feast could also symbolize the very beginning of the flood (including far south at its source) — thus the sailing of Mut and the pouring of water. As noted earlier, the flood was linked to the ejaculation of the god, and thus the Inundation/seeding of Isis by Osiris in his form of Hapi, just after he was cut up at the harvest. Thus, the "Sailing of Mut," the start of the sailing of his seed/eye into the triangular delta/womb



of the Goddess. The feast with its pouring of water ritual appears to coincide with the harvest and, more importantly, the Gemini Gate, which was in the center of the Milky Way (the celestial Nile, thus the water ritual), the groin of Nut. In Senemut, IV Akhet (Khoiak 30) and 1 Peret (1 Tobi) are the borders of the celestial diagram. As Khoiak approximates Taurus, and Gemini approximates 1 Peret, the celestial diagram of Senemut falls right in the middle of the Milky Way, the exit to the Duat/Nut.

8. The eighth month within the civil calendar in Senemut is II Peret, the end of which marks not only the eastern (far left) boundary of the civil calendar, but it's also the summer solstice. Thus, a horizon is present within Senemut: the western (far right) marks the winter solstice in Capricorn, and the eastern (far left) marks the summer solstice in Cancer, with the equinoxes in between.

More importantly, within the sixth month, II Peret, was the eponymous feast *rkh wr* (the “Great Burning”). From the New Kingdom on, the name of this feast was *mhr* (Greek Mekhir) (Jauhiainen 2009: 126). As noted earlier by Belmonte, *the “Great Burning,” when the sun is at its highest and most powerful position on the horizon, seems to be perfectly aligned with the summer solstice — not the winter.* The feast was sometimes celebrated on III Peret 1 (the Middle Kingdom), and, once again, the holidays associated with the celebration of the feast began near the end of II Peret and stopped near the beginning of III Peret. In one interesting detail regarding the feast, it was noted that “from the twenty-ninth year of Ramesses III, the crew was carrying torches (*f3 mhd*) on II prt 16. This act of carrying torches seems to have been a protest rather than a ritual of the feast *rkh wr* or its possible later variant *mhr*” (Jauhiainen 2009: 130). However, in light of new evidence that the feast of *rkh wr*, “The Great Burning,” was held in connection with the summer solstice, the presence of the torches (fire/heat/light) might indeed have been part of the ritual.

9. Another important link between the civil calendar in Senemut and the celestial diagram that divides it is the eighth month, IV Peret, and its association with Virgo. IV Peret was “called *pn-rnn-wtt* (Greek Pharmuthi), after the Feast of Renenutet celebrated at the beginning of the subsequent month. In the astronomical ceiling in the tomb of Senmut (TT71, 18th Dynasty), the eponymous feast of IV *prt* was entitled *rnn-wtt*.... Renenutet was a nourishing fertility goddess,



a nurse who sometimes was shown suckling Nepri, the personification of grain. The eponymous feast *pn-rnn-wtt* was a harvest festival also commemorating the birth of Nepri. In the Greco-Roman temples, the feast of Renenutet was part of a festival cycle ending with the birth of the child of the respective god of the temple" (Jauhiainen 2009: 141–142). What's important here is the connection between the nourishing fertility goddess, a nurse who suckles Nepri, the grain, and Virgo/Reret/Nut, who both act in the same capacity, with Virgo being the southern counterpart of the northern Reret/Nut. What makes the connection even more explicit is the boundaries of the month of Virgo. Just as Taurus straddles the celestial diagram from the top circle of months of Khoiak to 1 Peret, Virgo straddles the celestial diagram from the bottom circle of months of IV Peret to I Shemu, mostly taking up IV Peret, the eighth month and Feast of Renenutet (from the New Kingdom on, Renenutet took place on 1 Shemu). Renenutet was sometimes shown in a serpent form (Jauhiainen 2009: 142), which fits Virgo as not only an avatar of Reret/Draco (the serpent): Virgo is also depicted in China as the serpent. Furthermore, Reret, as the northern counterpart of Virgo, is the goddess or nurse of childbirth. Again, this fits exactly. So it's not a coincidence that Virgo is matched with the Feast of Renenutet in the month of IV Peret that was regarded as the "one where all the gods are born" (Jauhiainen 2009: 143). This declaration is important, as Virgo has a long history that goes back to Catalhoyuk in the Neolithic. Not only was Spica/wheat seed, considered to be in the womb of Virgo, *but, also, as shown earlier, the summer solstice and the harvest were positioned at Spica*, as seen in the Shrine of F.V.1. Thus, the death of the grain (akin to Osiris) necessitated the birth of the new grain (akin to Horus). And it was Virgo, the southern counterpart to the Great Goddess and her womb in the lower and northern sky, who gave birth to all life, including the gods themselves (this legacy, conserved in the celestial diagrams, is the reason the Pharaoh still has to journey back to the womb of the Great Goddess/Nut in the northern sky, in order to be reborn — that is, like the seed, the soul must journey back into the soil/horizon in order to join with the sun disk and rise again).

10. The tenth month, 2 Semu, *pn-int* (Greek Payni), was named after the "Beautiful Feast of the Valley." As this month coincides with the fall equinox in Senemut (Libra), one would expect to find references there to the west/sunset and to the sowing of the seed/soul. And it doesn't

disappoint. First, in terms of the west/sunset, the “king crossed the river with the statue of Amon of Karnak to visit the ‘Temples of Millions of Years’ in Western Thebes and to pour water for the royal ancestors” (Jauhiainen 2009: 148). The association with the west, tombs, and pouring water are all in line with the sowing of the seed into the soil and watering it like the soul/sun of the deceased Pharaoh setting in the west in a tomb in all of the celestial diagrams. Another reference to the west is carved on a statue of the festival: “the one who is here in the west (in) the Feast of the Valley of Amon” (Jauhiainen 2009: 147). Furthermore, one of the purposes of the feast was “to appease the enraged Solar Eye, the daughter of Re” (Jauhiainen 2009: 148). As mentioned, the solar eye is another representation of the seed. As it sat in dry bins during the hot summer months, sowing it back into the watery womb of its mother would definitely “appease” it. But more important, various officials also celebrated the feast in Western Thebes within “their respective family tomb chapels in the necropolis. The purpose of the family gathering at the tomb seems to have been to participate in the sun god’s journey to the afterlife and to temporarily lift the veil between the living and the dead” (Jauhiainen 2009: 148). Thus, once again, we have here the celebration of the sun god’s journey to the afterlife within family tombs in the west that occurs at the same time as the fall sowing of the seed — the latter being seen as a symbol of the sun god himself setting in the west.

In support of this connection, there is an account of the sun god Amon and Hathor coming together: “Bruyere suggested that the chapel of Amon and the temple of Hathor formed the surroundings for the Beautiful Feast of the Valley when Amon of the Beautiful Encounter and Hathor met. It has not been possible to establish the location of the cult of Amon of the Beautiful Encounter, but the chapels of Hathor and Amon might have been the site where Hathor and some form of Amon came together during the Valley Feast” (Jauhiainen 2009: 150). This meeting between Hathor and Amon is important, as it signifies the joining of the sun/seed with the earth/womb during the fall months. And the only place where the sun joins the earth/horizon is the west, thus the celebration of the feast in the west takes place in the tombs where the soul as the sun/seed also sets back into the womb of the Goddess.

Last, the significance of the Pharaoh crossing the Nile seems to coincide also with the sun crossing the Milky Way (the celestial Nile) at the old fall equinox of the “First Time”/Zep

Tepi. This spot in the Milky Way, between Scorpio and Sagittarius, as Santillana and Dechend relate, was the location of the gate through which the souls were ushered into heaven (Santillana and Dechend 1969: 242–244). It is fitting to note that, although Macrobius remarked that the souls “ascend by way of Capricorn, and then, in order to be reborn, descend again through the ‘Gate of Cancer’” (Santillana and Dechend 1969: 242), he was referring to the Milky Way, as Santillana and Dechend observe — that is, the solstices, due to the precession, were now at Sagittarius and Gemini, which were the gates of the Milky Way. Thus we have the association with the Goddess’s (Isis/Nut/Hathor) receiving the souls/seed in the aspect of the scorpion goddess Selket-Serqet of Egypt. The Sumo in Honduras and Nicaragua also saw “Mother Scorpion” as “dwelling at the end of the Milky Way, where she receives the souls of the dead.” The Maya have an “old goddess with the scorpion tail,” as does Ishara tam.tim of the Babylonians. In fact, “Ishara of the sea, goddess of the constellation Scorpius, was also called ‘Lady of the Rivers’” (Santillana and Dechend 1969: 243–244). Accordingly, it’s only fitting that the Milky Way, the celestial Nile, fall, west, and the death of the soul, all coincide with the sowing of the seed back into the womb of the Goddess in the same manner that the sun god sets back into the soil on the western horizon and dips below the waters of the celestial equator.

11. In the eleventh month/circle, III Semu, there is the eponymous feast of *Ipip* (Greek Epiphi). In Senemut, the feast is called *ipt-hmt*. This feast celebrates the hippopotamus goddess Ipet, who is also called Ipy, and, more importantly, is also Tawaret (Jauhiainen 2009: 153–154). Tawaret is the “Lady of Heaven,” “Mistress of the Horizon,” “Mistress of Pure Water,” and “Lady of the Birth House.” More importantly, Ipet was a fertility goddess, whose name meant “nurse.” Thus, the feast of Ipip celebrates the birth of the hippopotamus goddess as the goddess of birth and child rearing. The fact that the Egyptians celebrate the birth of a goddess of birth and child rearing just as the wheat seed begins to sprout and grow a new body is not a coincidence. As the hippopotamus goddess Reret (Isis-Djamet) in the northern sky is a form of Ipet (Lull and Belmonte 2009: 165), it makes sense that Reret is Draco, the new root/radicle/leg of the wheat/bull that is now growing in the soil from the newly sown seed, Ursa Minor. And as a new root/radicle is born, a new nurse of child rearing is also born to care for it.

## 6.

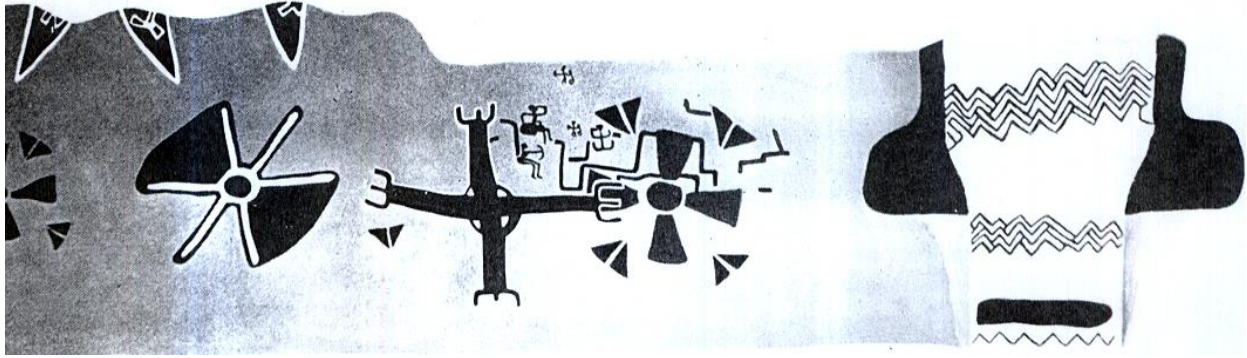
## Additional Evidence and Brief Discussion

6.1 UPDATE TO SHRINE A.VI.6, CATALHOYUK<sup>6</sup>

There is no longer any question in my mind that the images painted on the walls of Shrine F.V.1 not only show the world's oldest complete zodiac (c. 6300 BC), but also can be explained as a correlation between the cycle of the sun and the cycle of the wheat, with a key point being sunrise on the summer solstice/harvest. Furthermore, and more importantly, this zodiac helps to prove that the later Mesopotamian/Egyptian celestial diagrams, the Phoenician alphazodiac, and the Chinese *ganzhi* are all linked and come from the same Neolithic/Upper Paleolithic root. The focus on sunrise on the summer solstice is also a key part of Shrine A.VI.6. See Figure 47.

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<sup>6</sup> Discussed in *SPP* 263 and *SPP* 296.



A.



(b) Wall-painting with symbols, minute figures and bull's head (right) from house A VI, 6.

Both after copies by Mrs. G. Hustable.

**Sky goddess gives birth to the sun/seed/head on the eastern horizon. This is why she touches her head. The archer/Hercules cuts the umbilical cord/stalk of wheat to release spike/head/sun**

B.

**Figure 47. A.** Shrine A.VI.6 Catalhoyuk. c. 6300 BC. **B.** Shrine A.VI.6, with labels. I added two figures of the Goddess to the ears/horns of the large bull's head on the left to highlight that the same form of the Goddess was used to shape them. Other Neolithic figurines of the Goddess show the same profile (adapted from Mellaart, 1962, plate VIII).

The painting in Figure 47 is on an east wall, symbolizing sunrise and spring, and it shows, as previously discussed in *SPP* 219, the birth of the sun from the eastern horizon.

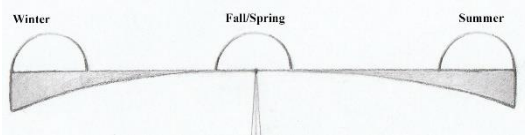
In support of its location on an east wall, it shows a movement from the top horizon of the Goddess, the summer horizon, to the middle horizon of the Goddess (spring), so that there is a reverse rotation of summer to spring. I believe the makers did this to show and account for the actual rotation

of the sun/seed/soul at midnight in the north (where the summer sun is) to its birth at sunrise in the east. This is why the goddess is shown as vertical at the East horizon, with her legs open, giving birth to the sun. This pattern of sunrise on the summer solstice seems to have informed all subsequent celestial diagrams since. It combines the summer harvest and the birth of the new seed with the older mythology of the conception or birth of the sun and the soul's taking place at sunrise in summer, with the roots of that conclusion going back to Chauvet (the head of the lion rising from east to west like the sun from the crescent horizon/womb of the Goddess). Similar to the action depicted at Chauvet, the archer shoots his bow to cut the umbilical cord/stalk of wheat. (The archer is the constellation Hercules — which is part of the phallic legs/spout of the Goddess at Chauvet, as well as with the spear/staff of the birdman in Lascaux, as well as in the later Mesopotamian lion and the Egyptian figure of Anu.) The seated Goddess is also using her right hand to touch her head — this is the spring-to-summer upward orientation of the arm. The large star at the west moves down into the horizon as the sun moves up.

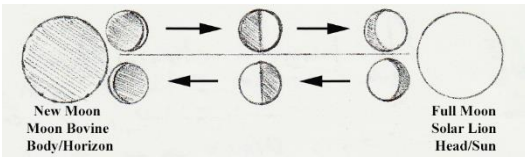
The large bull's head at the far right (the painting's east) mirrors the body of the goddess and the three horizons (as well as the wheat spike/head). Thus, a small water/light line at the bottom is winter, the middle group of water/light is spring/fall, and the large group of water/light rising up at the top of the bull's head is the summer horizon. Consequently, the seed/sun/Word rises up the body/horizon of the goddess, which matches the light/water within the large bull's head symbolizing the seed/sun/Word/wisdom that rises up into the mind of the head of the goddess. Also, note that the bull's head reflects (as several Neolithic figurines also do), the body of the Goddess as well as her head. Thus, the shape of her body is a vessel (storage/protection), which like her lunar crescent womb, waxes and wanes (like the body/wheat/spike). The vessel aspect to the goddess is seen in many Neolithic figurines, particularly ones that depict the Goddess as her head and, at the same time, as her body (see *SPP* 219 and *SPP* 296). Thus, the large bull's head/Goddess also shows the cycle from empty (new lunar moon) to full (full solar moon). The ears/horns of the bull were also drawn in the shape of the Goddess. (I inserted into her ears/horns two images of her as seated and as pouring out the sun/seed from her lunar vessel body into that larger vessel of her head/body.) Other Neolithic goddess figures have shapes that resemble this as well.

## 6.2 THE CYCLE OF THE MOON AND THE SUN ON THE HORIZON OF THE GODDESS

As the pattern of the cycle of the moon and the sun on the horizon of the Goddess not only informed the mythologies of the Upper Paleolithic and Neolithic, but also provided the foundation for the celestial diagrams of Mesopotamia and Egypt, I thought it would helpful to illustrate this important cycle. Note my emphasis on the sun as seed rising up from "between" the double crescent horizon of the Goddess. See Figures 48 and 49.



Cycle of the sun on the western horizon. Though it moves north on earth's horizon for summer and south for winter, it is always moving toward the southern sky at sunrise and toward the northern sky at sunset in the northern hemisphere. Thus, the southern sky was associated with day and the northern sky with night. Also, the further north one went, the colder it got, thus winter was north, summer, south (drawing by author).



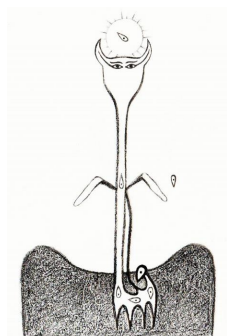
The cycle of the moon and the cycle of the sun integrated with the Goddess. Both the moon and sun move from the northern sky/night in the dark womb of the Goddess to the southern sky/day/head of the Goddess and back again. The full moon rises up from "between" its lower crescent horns. The lower earth is the lower body of the Goddess and the sun is her upper head, as is seen with later Neolithic goddesses. Winter is the lower northern sky, and summer is the upper southern sky (drawing by author).



Paleolithic:

Chauvet Cave, France. Lunar bull is shown as womb and the lower body of the Goddess in the dark caves, reflecting the northern sky. Her summer head rises as sunrise as the solar lion on the ecliptic in the southern sky from "between" the crescent horns of the bull and winter womb (the lion cub is the seed in the head of the lion as sun). This mirrors the sun rising up from the double horizon

(the infant rising up from the double horizon of vulva/womb)  
(image only from Clottes 2003, ill. 164).



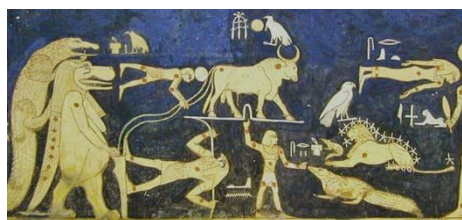
Neolithic:

Cycle of two-seed Emmer wheat as lunar bull with its stalk rising from its crescent horizon/legs, and its head containing the two seeds as eyes. The right eye is the eternal sun/lion/later Horus that rises up from “between” the crescent head of the bull/spikelet. The left eye is the mortal moon/bull/later Seth that is eaten (drawing by author).



Mesopotamia:

Celestial diagram on cylinder seal. Same lunar bull/solar lion pattern, with the cycle of wheat integrated. The lion cub as the new seed is sown into the double crescent horizon of the Goddess in her bovine and lunar form. It then rises as the calf/wheat plant from “between” her lunar crescent body (image only from Rice 1998: 108).

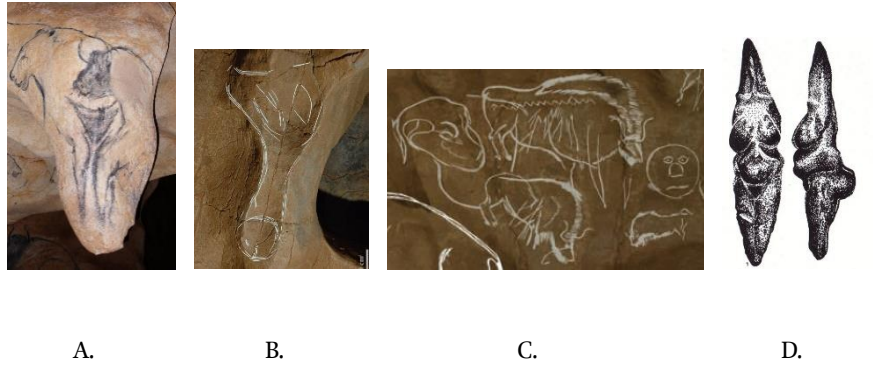


Egypt:

Celestial diagram of Seti 1 (reversed to show correct position looking north). Age of Aries. Same lunar bull/solar lion pattern, with the cycle of wheat integrated. The sun on the head of the floating boy rises up from “between” the double horizon of Reret/hippopotamus as Draco and the Great Womb, which is also depicted in many images in Egypt, including the sun within the horns on the head of deities such as Hathor, etc. (image only from Wikipedia).

**Figure 48.** The evolution of the cycle of the sun and the moon on the horizon of the Goddess





**Figure 49.** These images show the lion and bull as an aspect of the sun and moon, the male head and female body of the androgynous goddess of the horizon. The body/legs of the goddess are equivalent to the stalk (as umbilical cord/leg/phallus) of vegetation that the new head as seed/fruit/sun rises up from. They also symbolize the spout part of the Big Dipper/Ursa Major, the head and leg of the Great Bull in the northern sky. It is from the spout as phallus/umbilical cord that the human artist receives the seed/light/spirit that, in turn, then re-seeds, via his own arm as leg/spout, the wall of the cave, the womb of the goddess — the very space he is situated and nourished within. **A.** Venus Pendant or "Sorcerer Panel." Chauvet Cave, France. The womb and phallic legs of the goddess figure mirror the umbilical cord/phallic form of the pendant itself, which, in turn, nourishes the artist/people just below her in her cave as womb. She nourishes them with the consciousness/understanding of the light of her head, the supreme predator/lion/hunter, which they take with them upon leaving the darkness of the womb/cave/bovine (image only from Clottes 2003: ill. 164). **B.** Crescent/womb goddess figure with breasts and male phallus leg (image only from Begouin and Begouin 2013: 109). **C.** Bison with forelegs in the shape of a conduit/phallus (which mirrors the shape of the legs of the goddess in Figure 49B). The front leg is the equivalent to the human artist's arm, which appears to "seed" the wall of the cave or womb of the goddess with his drawing of the animals in a fertility ritual. Note the placenta/newborn and umbilical cord emanating out from the female. Also note the round predator bear or lion solar disc. See *SPP* 296 for further discussion of this and Figure 49B (image only from Begouin and Begouin 2013: 109). **D.** Upper Paleolithic goddess figurine. N. Italy. Note the phallic male neck, which mirrors, once again, her phallic legs. She is androgynous and symbolizes both the singular stalks of vegetation that give rise to her male head (sun/seed), as well as the feminine moon body of the animals and their male solar head that both eats and re-seeds the body (image only from Gimbutas 1989: 230).

## 6.3 SERABIT EL-KHADIM AND THE PROTO-SINAITIC INSCRIPTIONS

It is important to point out that, considering the evidence that I've now accumulated on the Phoenician alphazodiac, I feel there is *zero* chance that illiterate miners at Serabit el-Khadim created the alphabet. My paper(s) attempt to prove that the alphabet was based on the Egyptian celestial diagrams found in the tombs of the pharaohs (which, in turn, came from earlier Mesopotamian celestial diagrams) — thus, only literate priests and/or scribes who had access to such specialized and sacred knowledge would be capable of creating the astro-theological pattern found in the Phoenician alphazodiac. Furthermore, the alphabet was most likely not invented at that site, because what appear to be much older Proto-Sinaitic inscriptions (1800–1900 BC) were found at Wadi el-Hol. The alphabet, therefore, was most likely invented even earlier.

But more importantly, I've recently discovered evidence that will help support my thesis that the Proto-Sinaitic script came directly from the Egyptian celestial diagrams.

As already noted, the Phoenician alphabet shows a small reverse loop that goes from Aleph/Beth (Taurus) to Gimmel/Daleth (Aries) to He/Waw (Pisces). From Pisces, the loop then joins Zayin, letter 7, at the Gemini Gate/Duat in the center of the Milky Way — the groin of Nut from which the sun/seed/Word is born. Thus, it is critical that the letter “Waw,” a southern symbol of the northern high god Anu's spear (the agency of insemination, movement, and cutting/harvest), enters that gate to inseminate (fall sowing), move the new head out (spring), and then cut (late spring/summer harvest) the seed/sun/Word from the goddess. That reverse loop of the Phoenician alphabet was shown in Figure 12A, B, C as a function of the reverse movement of the sun/seed (the fall sowing of the seed) moving back through the northern bull/Ursa Major (Taurus), Ursa Minor (Aries), and Draco (Pisces). The Phoenician letter couplets show this quite nicely, with Aleph/Beth forming the head and body of a bull (Taurus), Gimmel/Daleth forming the head and horns of the ram (Aries), and the cut leg of the bull/phallus/chisel (Pisces).

However, if one looks to their earlier counterparts in the Proto-Sinaitic script, though it is easy to see the familiar head and body of the bull as Taurus (“alp”/“ox” and “bayt”/“house”), it is a bit harder to see a connection between the standing man and staff with Pisces (“Haw”/human and “Waw”/“hook”). That is, if one looks to the original drawing of “bayt,” it is easy to see, next to the head of the bull, its

body — and that it actually has a small tail attached (just like the later Phoenician Beth). See Figure 50A.

The second sign, Aries, however, though not as obvious, fits in quite nicely if we look at it as its northern counterpart — Ursa Minor, the little dipper. Thus the curved tail/spout and body/cup shape. See Figure 50C. Its southern counterpart, Aries, is also visible, with the curve reversed downward instead of upward (however, notice that the Chinese kept it straight, showing its northern Ursa Minor dipper shape). Thus, the "G/D" couplet, like the Phoenician, also shows the horn and head of the southern Aries: the horn part is "gaml"/"throwing stick." However, instead of showing the triangular shape of a ram's head, the head is in the form of what appears to be the symbol for the word "door"/"dalt," which fits the sign/constellation of Aries perfectly, as it is merely an artifact of the precession. That is, Aries was not only the vernal equinox at the time, it was also the symbol for the new head of Emmer wheat that suddenly emerges from its body — thus, the door/gateway/birth symbolism, which coincides with the old 4320 BC vernal equinoctial birth of the sun and wheat head from the Gemini Gate or "double doors" — the groin of Nut in the center of the Milky Way. The idea of a "door" also fits perfectly with its northern constellation: Ursa Minor, the new seed/sun/Word that will rise from the "doors" of the womb/back/horizon of the Great Bovine/Goddess/Nut as the Wheat. In fact, the "winged gates" of the Mesopotamian image show exactly this — gates on top of a large bull from which the sun rises (see *SPP* 219, Figures 47 and 48). That bull is the northern Great Bovine (Ursa Major/Draco). And what constellation rises from its back? Ursa Minor, the northern equivalent to the southern Aries. Ursa Minor/Aries as the sun/seed is the door or gateway to eternal life, enabling the eternal resurrection of itself to ensure the harvest that will nourish Egypt. This is why Ursa Minor is shown at the seed within the Great Bovine/Goddess in both Senemut and Ramses II (the latter also shows it as the Cartouche of the Pharaoh). Note also: the Proto-Sinaitic "D" has been referred to as a fish — "dag"/fish — possibly due to its connection to Pisces, which also later became a sign of the fish. But in terms of symbolism, the fish as the head of Aries/Ursa Minor, and as the head of the newly emerged wheat/seed, is quite a nice fit. That is, the fish is a sign of fertility — just as one fish breeds a school of fish, one seed breeds a head full of seed].

However, if one looks to the Proto-Sinaitic letters "haw" and "waw," the proto-letters of the Phoenician "He" and "Waw" (Pisces), one sees a standing man with his arms raised ("haw") and a large

Y-shaped staff/spear, instead of the leg of a bull (or chisel or phallus) used by the Phoenicians. Though the staff/spear is spot on, the standing man with his arms raised doesn't seem to fit. Until now. Recently, I took another look at that standing man and compared it to the celestial diagram of Seti 1, and I found — to my great surprise — that the standing man with his arms raised fit exactly the figure of Anu with his arms raised! Thus, the small reverse loop of the Proto-Sinaitic letters (the first six) all show their “northern” constellations, not their southern counterparts on the ecliptic (as the Phoenician one shows). This small loop of the Proto-Sinaitic script that shows their northern constellations fits in exactly with my thesis that the small loop of the Phoenician alphazodiac shows the constellations of the northern sky, which are derived from the Egyptian celestial diagrams that showcase the northern constellations in the fall-to-winter cycle of both the Pharaoh and the sun/seed. The staff/spear of “Waw” then easily fits with the staff/spear of Anu, who is shown in the position of Pisces. See Figure 50B and C.



Figure 50A. Proto-Sinaitic Script.

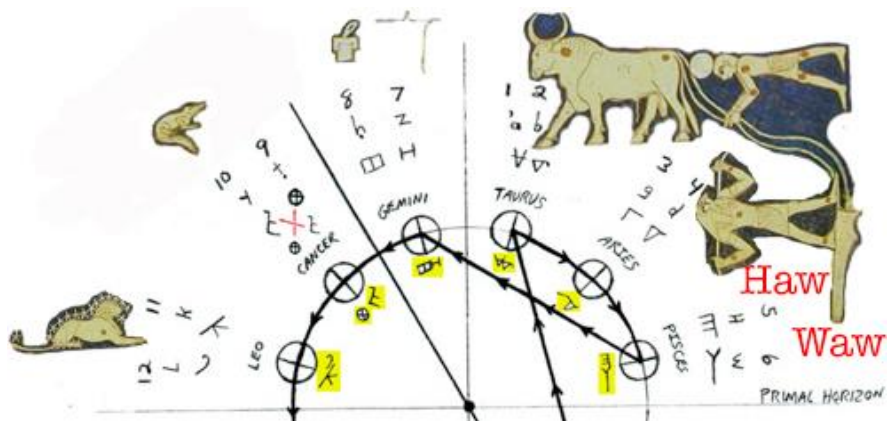


Figure 50B. Small reverse loop of the alphazodiac as northern constellation couplets. Anu and bull's leg/spear as Proto-Sinaitic "Haw" and "Waw" (Phoenician couplet "He/Waw"). Adapted from Figure 12

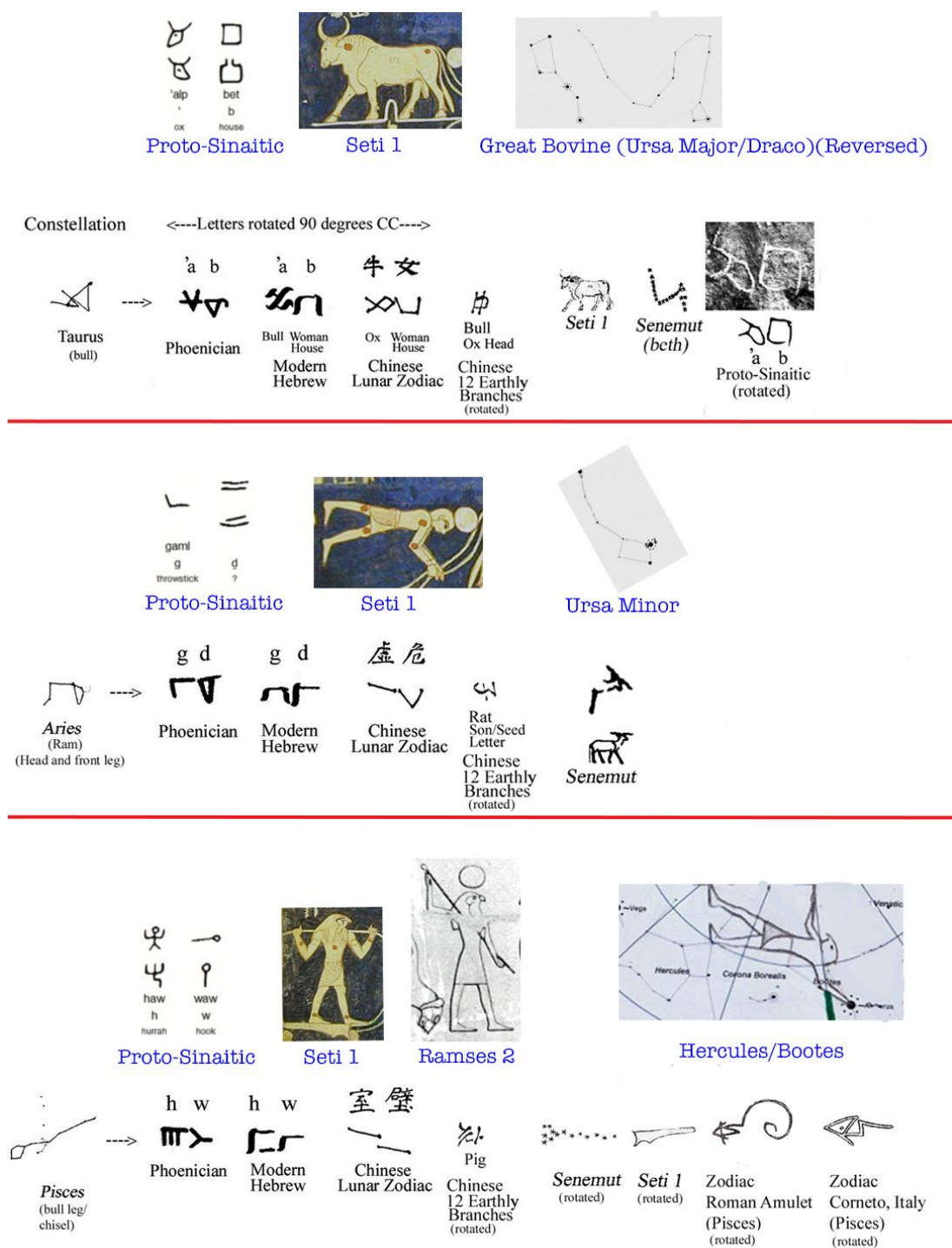


Figure 50C. Chart showing correlation of the first six Proto-Sinaitic letters with their corresponding Phoenician letter-couplets and their respective northern and southern constellations. Note the small bulb on the top of Anu's staff/spear in the celestial diagram of Ramses II — this matches the small bulb on top of the Proto-Sinaitic "Waw" (Proto-Sinaitic letters from Abulhab 2018, Figure 1, p. 1).

In Figure 50C, note the presence of a small ball or seed/sun on top of the Proto-Sinaitic letter "Waw." That small ball, or seed/sun, not only matches the small ball/seed/sun on top of Anu's staff/spear in Ramses II, but, more importantly, also fits with the symbolism of Pisces as the stalk of the wheat plant (matching the wheat plant symbolism of the Egyptian Was sceptor, whose head is Seth, the head or seed of the wheat plant, as well as the head of the bull/Osiris/Horus as the seed/sun, etc.).

Thus, the order of the first six Proto-Sinaitic letters (the small reverse loop), their shape, and their symbolism, all fit exactly into the same reverse loop/pattern of the first six Phoenician letters and, more importantly, the fall start of the cycle of the sun/wheat as shown in the Egyptian celestial diagrams. That is, as mentioned earlier, the Pharaoh and the seed enter the earth/soil and die to their old selves, and thus can't be seen — they are symbolically returning into the womb of the Goddess/Nut. This is why the small loop, fall-to-winter, showcases the fall sowing of the seed and therefore represents the northern sky, which moves in reverse of the southern. (That fall-to-winter loop, likewise, can't be seen, as it is under the horizon, in the winter northern womb of the goddess.)

But once in the winter womb of the goddess in the northern sky, the Pharaoh reverses direction and faces south. This is why the celestial diagrams, and, by extension, the alphabet, then showcase the southern constellations on the ecliptic and, by extension, the large loop of the alphabet. Thus, like the reversal of the sun at the winter solstice and the wheat in the winter soil (where it rises above the earth as the new plant), the celestial diagrams show a southern orientation of constellations above the primal horizon, and, thus, the normal direction/rotation of the letter couplets of the alphazodiac.

This is far from a coincidence and it helps solidify the idea that the Phoenician alphabet, with its astro-theological pattern and symbolism incorporating the wheat/sun cycle, was clearly derived from an Egyptian official who had inside knowledge of the secret celestial diagrams within the tombs of the pharaohs. Accordingly, the invention of the alphabet had to have originated, not from illiterate miners, but from a literate priest or scribe or high official in Egypt.

Considering these new findings, it would be worthwhile to research the twenty-four Egyptian single-consonant hieroglyphs to see if they are part of the pattern of the celestial diagrams. (I've shown evidence for this already, particularly in regard to Virgo, with the Hieratic form showing a perfect image of a woman on her back, etc.) For instance, the Proto-Sinaitic/Phoenician "waw" seems to have been derived from the Egyptian symbol for "mace" — which fits perfectly as an instrument of

opening/cutting, etc. Also, there might be a connection to the Egyptian “Y,” the two reeds (or two strokes), which also represents the “i” sound (itself close to the sound of Ayin, the fall equinox and the sowing of the seed, the “eye” of the high god/Pharaoh). That is, the staff/spear of Anu, the source of the Proto-Sinaitic and Phoenician “Waw,” symbolizes the insemination of the seed/sun/Word — thus, the symbolism of the reed as the reed pen — the instrument, like the Staff/Spear of Anu, of sowing the Word. It’s also to note that the two strokes of the Egyptian “Y” are also duplicated in the Chinese Lunar Mansion counterpart of “Y”/Waw

It’s worth noting too that Serabit el-Khadim was a location where the Egyptians mined turquoise, a mineral that was viewed by them as a symbol of “resurrection.” I feel that the mining of the turquoise and the presence of the alphabetic inscriptions with their deep astro-theological patterns/meanings is not a coincidence. The presence of the temple of Hathor on the site appears to be significant, as Hathor, an older version of Isis, gave birth to Horus, the sun (and seed) god, who symbolized “resurrection.” (Hathor’s name literally means “House of Horus.”) As discussed throughout this paper, resurrection is key theme in the Egyptian celestial diagrams, for they depict the deceased Pharaoh being resurrected at sunrise on the summer solstice. This, as noted earlier, not only symbolizes the birth of the Pharaoh as the new Horus/sun, but also symbolizes the new Emmer wheat seed of the harvest. That new select seed is special, for it will be replanted again and again in an infinite cycle of birth, death, and “resurrection.” As the seed is also the Logos/Word, it makes perfect sense that the Serabit el-Khadim site at which the turquoise that symbolizes resurrection was mined, has a temple to Hathor, the goddess who gives birth to Horus as the new Pharaoh/seed/Word, and is home to the astro-theological inscriptions that pattern the resurrection of the Pharaoh and the seed/Word.

In line with the theme of resurrection, some of the proto-sinaitic inscriptions at Serabit el-Khadim were written on a small sphinx, which has been interpreted as having been intended as a dedication to the Canaanite goddess Ba’alat, consort of Ba’al. The author of the script was literally making a direct connection between the Egyptian sphinx/Egyptian goddess Hathor and the Canaanite goddess. That sphinx is key, for it symbolizes the Pharaoh himself at the old summer solstice as Leo/lion and the death of the sun on the horizon (with reversal), as well as the death of the wheat at the harvest. But also, critically, it symbolizes his rebirth/resurrection as the new Horus/new summer seed/sun. This is why it shows the feminine body of the lion (with the inscriptions to the feminine Ba’alat) and the



masculine head of the Pharaoh. That head, as discussed earlier, is a symbol of the male immortal sun/seed/Word as Horus. It is detachable, recalling the sweep of the sickle at the harvest, and it originates in the skull cults of the Neolithic, characterized by the detachable heads found at Catalhoyuk and the detachable roofs of their dwellings. In fact, the body of the house was buried successively. (In this "container" culture, the house, the field/earth, and the body, like the feminine moon, are containers of divinity/light, characterized by the feminine body's dying and breaking down, in contrast to the male head/seed's, being eternally selected to resurrect, like the sun,).

The idea of a detachable head led to each new pharaoh's having a new Horus name, as each pharaoh was considered an incarnation of the previous one, of the previous Horus (who, when he died, became one with Osiris as the harvested wheat). Thus, the head of the sphinx with the alphabetic inscriptions below it is really a symbol of the eternal male Emmer wheat seed that is cut and then reborn eternally in the cycle of seed selection. The sphynx's alphabetic inscriptions map the same pattern of seed selection, but in a new way: Word selection. Those letters, like the zodiacal couplets in the sky above them, are merely an extension of seed selection. They carry the sacred Word, which is sown and then harvested in a bounty of "some thirty, and some sixty, and some one hundred" (Mark 4: 8), etc. The Word becomes Flesh.

But more important still, the Canaanite god Ba'al, the consort of Ba'alat, was generally identified by the Phoenicians with the northwest Semitic god El, who was not only referenced in the Bible, but was also seen as the god of "eternity" (which links El to the Egyptian god Ptah, "the lord (or one) of eternity" [Wikipedia]). It's also important to point out that Ptah is the god who created all things via the Word). Though I have read and said the word "El" many times, I never once took it literally — that is, as a letter — "El" is the same sound as the letter "L"/Lamed. Lamed is the head of Leo (the upper part of the Phoenician letter couplet "K/L"), whose lion shape not only begins with the letter "L", its head, but that also symbolizes the summer solstice and the birth of Horus as the new seed/sun of the harvest. Thus, the head of the Pharaoh was viewed as symbolizing the head of the lion/Leo — the sphinx — and is really a symbol of detachable heads that go back to Catalhoyuk. The resurrected Pharaoh as the new Horus is the select seed that has been chosen to eternally resurrect at sunrise at the summer solstice (which I show in this paper to be a vital time/date at Catalhoyuk, as it coincides with their summer wheat harvest) — thus, the "eternal" god.

And in regard to the detachable head of the lion/Leo/Pharaoh, it's interesting to note that the head of the constellation Leo is in the form of a small ladle that resembles the shape of the northern Ursa Minor — the new sun/seed/Word. This seems more than a coincidence and warrants further study, particularly considering the birth of that sun/seed/Word from the womb of Nut at the Gemini Gate (which the Chinese Lunar Zodiac showcases in lunar mansion 8 — the “dipper” that symbolizes the descent of Ursa Minor at the old vernal equinox/Gemini Gate of 4320 BC). The movement of Ursa Minor, the sun/seed/Word from the upper northern womb of Nut to the southern ecliptic appears to symbolize the transformation of the adult bull wheat to the mature lion seed of the harvest — thus, the focus on the detachable or “eternal”/“resurrecting” Ursa Minor/dipper-shaped head of Leo/sphinx/Pharaoh — a symbol and personification of the select and detachable and “eternal”/“resurrecting” Emmer wheat seed.

Furthermore, the Phoenician word for “El” is spelled “Al,” with Aleph and Lamed. This is fascinating, for Aleph is the adult dark bull's head of wheat of Taurus at spring and Lamed is the mature golden lion wheat head/seed of the summer harvest (this is clearly seen in the Susa seal of 2900 BC, where we see the lion/Leo being hit over the head with the club of the young bull/Taurus. The small wheat seed is visible at the top of the lion's head and a cut/harvested wheat plant is shown right above the lion). Both Aleph and Lamed are the male, upper, heads that are cut/harvested. Thus, within the very name of “El,” God, who is also a bull god, are the two key stages of wheat — Aleph (adult bull wheat) and Lamed (mature lion wheat/seed); the latter symbolizes the key stage of the bare golden seed — Horus, who has been selected to eternally resurrect like the sun. (Horus is in fact the hawk, the sun, as well as the new seed, the son of Osiris, the wheat.) Thus Aleph and Lamed symbolize the death and transformation of Osiris to Horus, the death and transformation of the adult, dark, bull wheat to the mature, golden, lion wheat of the harvest, with the birth of the bare seed of Horus, El/“God.” And that transformation takes place between the two letters of Aleph and Lamed — the Gemini Gate/Duat/groin of Nut.

It might also be worth researching what effect letter order and the precession had on the word “El” (and other words that spelled out deities' names) — that is, though this is speculative, the “E” in “El” might reference the age of Pisces (symbolic of the stalk/phallus/pen/plow — as God, like Ptah, as the author or sower of the Word/seed/sun), which has the letter “E” within the Pisces letter couple He/Waw. But the Phoenician had the letter “aleph,” which appears to reference the older age of Taurus.

Furthermore, the Mesopotamian high god "An" is from the age of Taurus, and thus might reference the "n"/head of Virgo (with the tail of Leo seeding it as seen in the celestial diagram of Seti 1) — the old summer solstice of 4320 BC. Thus, similar to Nut swallowing the sun and then giving birth to it eternally, "An" is "A"/Aleph as the sun/seed/Word being swallowed by "N"/Nun as the head of Virgo/Nut/Isis at the summer solstice in order to give birth to the new "eternal" Horus — Spica/seed. As earlier noted, the Egyptian Anu seems to be a counterpart to the Mesopotamian An. But the Egyptian Anu depicts a hawk and crocodile, which, again, seems to be a function of the age of Aries (the crocodile being Cancer, the new summer solstice). If it were the age of Taurus, however, Anu, like the small fall lion in the Susa seal, would no doubt be seen in his early cyclic stages in the form of a lion/Leo, not a crocodile/Cancer. Thus, an older form of the spelling of "El" would seem to support the Phoenician spelling of "Al" to reflect the age of Taurus.

Last, it also might be significant that the letter Lamed symbolizes in both Phoenician and Greek the number 30. This could mean both the days of the month and, more importantly, a generalized number of seeds in the head of wheat. Thus, one select eternal seed will lead to thirty more. This encapsulates the Biblical Parable of the Sower, in which one seed leads to a harvest of "thirty, sixty, one hundred," etc.

#### 6.4 THE THREE WISE MEN AND THE STAR OF BETHLEHEM

I recently read an article that mentioned the three wise men and the Star of Bethlehem. I had long considered, given my research into the Egyptian astro-theological ideas that had emigrated into Canaan, that Jesus's birth was really just an extension of the birth of Horus. After reading the article, I suddenly realized that the three wise men, the Magi/astrologers/astronomers, could be symbols of the three stars in the belt of Orion that point to the star Sirius, which heralds both the birth of the Inundation in Egypt and the birth of Horus — the new sun/seed at the summer solstice. The belt of Orion is really the Phallus of Sah, who is shown in the Egyptian celestial diagrams pointing his spear (phallus/plow/pen) towards the inverted crocodile (Isis/Sirius in Canus Major). As I have shown in this paper, the tail of the crocodile/Isis touches and is aligned with the summer solstice (which extends up in the celestial diagram of Seti 1 to the lioness, with the pen inserted into her womb). This repeats the pattern of the

spear of Anu, which moves from fall to winter to spring and then ends at Leo at sunrise (the hawk over Leo's head) on the summer solstice, that is, the birth of the Pharaoh as the new Horus/seed/sun. I also explained that Isis conceives Horus after the death of Osiris (who was cut up by Seth, symbolizing the cutting up of the wheat at the harvest). Isis finds the body of Osiris seventy days later and then conceives/gives birth to Horus. The divine conception of Horus at the summer solstice aligns with the astronomical observation of the disappearance of the star Sirius for seventy days and its re-appearance at the summer solstice — the start of the Egyptian New Year and the Inundation. Furthermore, checking Wikipedia, I found that the scholars Alfred Endersheim and Heinrich Voigt had both proposed that the three wise men's seeing a star "in the east" meant that they referred to the "heliacal rising" of that star. This makes perfect sense if that star was Sirius, which has a heliacal rising in the east after seventy days of disappearance. As the Wikipedia article relates, the Bible was using a layman's term for "heliacal rising."

But the important point is that Isis gave birth via an immaculate conception to Horus, whose father was the dead god Osiris. Horus symbolized the sun/seed at the summer solstice; the heliacal rising of Sirius (which the three stars of Orion/Osiris/Sah target in an act of conception), mirror and explain the later three wise men. These astronomers/astrologers head to the east toward the star of Bethlehem to witness the (immaculately conceived) birth of Jesus in a manger for the animals that surround him. That animals' manger is really a symbol of the animals of the zodiac.

After discovering this, I did a Google search and found that others had also connected the three wise men and the Star of Bethlehem with Orion's Belt and Sirius — notably Robert Bauval, on his website (<http://robertbauval.co.uk/articles/articles/egstarbeth3.html>), who discusses this at length. I now feel that my research can help buttress this link between the three wise men/Star of Bethlehem and the Orion's Belt/Sirius by providing further context and evidence in the form of the Egyptian celestial diagrams.

## 6.5 URSA MINOR, PI, AND THE ALPHAZODIAC

The small loop of the alphazodiac is the northern or lower body of the Goddess of the Horizon, and accordingly it symbolizes the resurrected sun/seed/Word in her womb. That is, it depicts the seven-

starred Ursa Minor as that sun/seed/Word in the Great Womb (Draco) or in the womb of the Great Bovine (Draco/Ursa Major). Ursa Minor is the small infant head of the Bovine, with Ursa Major its larger, adult head (as seen in the later Susa cylinder seal). The seven stars of Ursa Minor represent the infant head in the womb of the Goddess, and it's important to note that not only does every head have seven openings, but also that the four-star square cup of Ursa Minor represents the head itself (the polar square of the Chinese), and its three-star spout represents its leg/awn that will rise and grow/resurrect a new body. (The fifteen-star Draco/seven-star Ursa Major as the adult body/head or stalk/spike has a total of twenty-two stars, the same number as the twenty-two Phoenician alphazodiac and the twenty-two Chinese *ganzhi*.) So it's not a coincidence that the small seven-letter loop of the alphazodiac joins the larger fifteen-letter loop at its seventh letter/Zayin — the gate/doorway of the Goddess between Taurus and Gemini. Seven is a key number. It alludes to the seven stars of the Pleiades, whose stars are akin to the seed of wheat in the tail of the body of Taurus/Beth as the bull that, following the actual movement of the sun on the ecliptic, sprout and grow the new body/stalk/head of the bull, the Hyades). The seven stars also symbolize the division of the twenty-two-letter circle or body of the zodiac/Goddess and its resurrection via those seven letters/stars as the new seed (thus, the opening into and the birth out of the womb of the Goddess). That the twenty-two letters meet at letter 7, the Gemini Gate at the Milky Way/Zep Tepi — the one gate or door the goes into and out of the Goddess — is a reference to the sacred constant Pi ( $22/7 = 3.14$ ). Thus, Ursa Minor, 7, a symbol of the sun and lion (later crocodile) and the head of the Goddess, divides the larger circle of the lunar bull. This division or cutting is further symbolized by the teeth of the predator or upper head of the Goddess that divides the lower body, as can be seen in the crocodile head/teeth of Reret/Hippopotamus in the Egyptian celestial diagrams, and by the large tooth in the head of the bovine, the seven-star adult head/spike of Ursa Major that is shown in the Mesopotamian Susa cylinder seal.

This division of  $22/7$ , to recap, is seen in Ursa Minor in the opening or dividing of the twenty-two stars of the Great Bovine in the northern sky to release the new sun/seed/head/Word (Horus as the new Pharaoh). This establishes the new sacred trinity of mother/father/son with the promise that it repeats forever. The opening of the larger circle/body/cell by the seven-star head is also seen in the small bull's head at the Phoenician letter aleph within the small loop of the alphazodiac, joining with and opening the larger circle. The Greek Alpha, the beginning, thus joins the Omega, the end — the latter

not only representing the large “O” (“O” + “Mega”), but also symbolizing in its shape the opening of the circle of the sky and alphazodiac as womb to give birth/resurrection to new meaning and new stories.

Similarly, just as the lunar bull/wheat is divided by the solar lion/seed (in Hinduism, the seven horses of the sun god, Surya), each month (moon/lunar bull) is divided by the seven-day week (Ursa Minor). This division by seven also reflects the circle of the sky’s being divided by the seven planets, and the circle of the head with its seven openings, divides the circle of the body, with its twenty-four ribs (twelve thoracic vertebrae), i.e., the body is divided by the seven energies/chakras, etc. In Hinduism, it’s interesting that the seven sages — the saptarishis, who are the seven sons of the mind of Brahma who descended from the seven stars of Ursa Major, and thus are the seven stars of Ursa Minor — brought the written Vedas to India. Hence, once again, Ursa Minor is seen to be not only the sun/seed, but also the Word that brings the light of consciousness and understanding of divinity to the world.

Similarly, and more importantly, exactly as the seventh letter/Zayin of the Phoenician alphazodiac is correlated with Gemini and its Gate of Heaven, within the twenty-seven/twenty-eight Nakshatras (lunar zodiac) of India, the seventh Nakshatra is also connected to Gemini as Rama (Castor/Pollux) — the supreme being, who is the seventh avatar of Vishnu. This is not a coincidence, as the Nakshatras, which begin with Aries, the Ram, also appear to be based on the cycle of wheat.

## 6.6 THE ORIGIN OF THE CHINESE YIN YANG

The concept and form of the Chinese Yin Yang (Taiji and Taijitu) are clearly represented in both the Mesopotamian and Egyptian celestial diagrams, and their origins appear to lie in Neolithic Europe, in the sun/moon, solar lion/lunar bull conflict.

The new or dark moon is the black bull at the height of its powers that dies with the birth of the new light (lion). That light/lion grows into the full moon, which at the height of its power, wanes and disappears into the darkness of the bull. This, I believe, is the origin of the sun’s appearance in the bull horns of the crowns of ancient Egypt. Those crescent horns symbolize the lunar/earth horizon, the mortal body (the bull) that waxes and wanes and gives birth to the eternal light of the sun/seed (lion). All of this can be seen in the Solar Lion-Lunar Bull Conflict within the Upper Paleolithic, the Neolithic site of Catalhoyuk, and on the later Susa cylinder seal (2900 BC).

While looking at pictures from the Neolithic Cucuteni-Trypillia sites, I noticed an image of a feline (leopard or lion) with a crescent-bull-shaped posterior (tail/leg). See Figure 51.



**Figure 51.** The back of the lion is the crescent lunar bull at the winter solstice position on the horizon. The new moon/lunar bull then waxes and gives birth to the solar lion at the right in the summer solstice position (image by Cristian Chirita, GFDL, <https://commons.wikimedia.org/w/index.php?curid=27873130>).

This image appears to symbolize the Solar Lion-Lunar Bull Conflict, with the feline (as light) expanding out and up from its lower body as the horns/horizon of the lunar bull — exactly as depicted at older sites such as Catalhoyuk, with the sun/head/seed rising up from the lower crescent body. As just discussed, Shrine A.VI.6 at Catal Hoyuk shows a large bull's head next to a circular image of the four points of the earth/body of the Goddess of the Horison with the sun rising from her in the east. That image of the large bull's head and body of the Goddess is an earlier precursor to the Yin Yang — as the cycle of the solar light/seed waxes and wanes within her lunar body (particularly within a growing

container culture, which employs vessels, walls, fields, bodies, etc. for storage/protection and that are merely earthen extensions of the body of the Great Goddess of the Horizon).

As earlier discussed, the solar lion-lunar bull pattern has its origins in the two dippers in the northern sky that circle each other (i.e., the small solar lion/Ursa Minor and the large bull/Ursa Major circling each other: each is understood to be merely an earlier/later stage of the other). Ursa Minor was also associated with the pole of the ecliptic within the Great Womb (Draco) and Ursa Major associated with the north celestial pole. This then formed the blueprint for the Neolithic cycle of wheat, with Ursa Minor as the solar lion seed/spike of wheat that is born from the pole of the ecliptic within the winter womb/body of the Goddess and Ursa Major that rises from the north celestial pole as the adult lunar bull. Thus, the two different stages of the seed that circle and transform one into the other (one light, the other dark, one solar, the other lunar, etc.), similarly to the yinyang concept. But more importantly, it's the shape of the seed that is key. Like the nested waterdrop-shaped seeds seen in the south ceiling/sky of Senemut, the circling and transforming Ursa Minor and Ursa Major were depicted as waterdrop-shaped seeds swirling in the northern sky in the granaries from the Cucuteni-Trypillia culture. See Figure 52.



A.

B.

**Figure 52.** A. Cucuteni-Trypillia clay model of dwelling. B. Detail from side of clay model in Figure 52A (image from <http://neokoolt.blogspot.com/2012/10/cucuteni-trypillia.html>). Note that the Yin Yang symbol doesn't appear in China till millennia later, in the Song dynasty.



In Figure 52, notice that one of the granary shrines is shaped like an animal, possibly a bull (the lunar womb), as it has two crescent horns at the top and four legs under it. But more importantly, notice the two circling seed-shaped symbols circling one another in a spiral on the side of the second shrine. In each seed is nested an eye — another seed. Thus, once more, we see the twin seeds of the Emmer wheat — one eternal and solar (lion) and the other mortal and lunar (bull) — and only the one solar seed (lion) is selected to regrow both a new solar and lunar seed. Thus, within the solar seed of Horus (hawk/lion) is the seed of the lunar Osiris and Seth in their wheat and bovine forms, with the seed of Seth being eaten, and the seed of Osiris being resown with the new seed of Horus in it, which, in turn, contains within it the lunar seed of Osiris/Seth, and so on and “sow” on. But, at its core, it’s really just an iteration of Ursa Minor and Ursa Major circling one another and transforming one into the other — the crescent womb/bovine/moon and dark adult lunar wheat becomes the circular head lion/sun and the mature golden spike of wheat of the Goddess.

There are also later images on coins from Macedonia of lions/bulls that show a Yin Yang-style Neolithic symbol as well — a holdover from the earlier Solar Lion-Lunar Bull Conflict that has its origins in the cycle of the moon. See Figure 53.



Figure 53. Lion bull coin (image from <https://www.wildwinds.com/coins/greece/macedonia/akanthos/i.html>)

This image of the solar lion moving in the opposite direction from the lunar bull is no doubt patterned on the older solar lion-lunar bull celestial diagrams and, ultimately, on Ursa Minor/Ursa Major and the two poles. The image of the fish below them at the “horizon” could be a symbol of Pisces, which, once again, is the stalk/leg/conduit/spout that delivers the head/seed (the two adult stages above it).

Last, I would like to discuss a Chinese zodiac from Qingyanggong Temple. See Figure 54.



**Figure 54.** Chinese zodiac and Yin Yang symbol. Qingyanggong Temple, Chengdu, Sichuan, China (image from [https://commons.wikimedia.org/wiki/File:Daoist-symbols\\_Qingyanggong\\_Chengdu.jpg](https://commons.wikimedia.org/wiki/File:Daoist-symbols_Qingyanggong_Chengdu.jpg) , by Felix Andrews)

What I find interesting regarding this image is that it shows the orientation of the Yin Yang with respect to the zodiac. That is, note the alignment of the inner eyes/seed to the solstices. The eye of what

appears to be yang/Sun is aligned next to the Hare/Cancer, and what appears to be the yin/Moon is aligned next to the Rooster/Capricorn (it's hard to depict which is the dark yin and which is dark yang — but what's important is the alignment of the eyes/seed to the solstices). As the solstices are in Cancer/Capricorn, this zodiac appears to reference the Age of Aries (the Rat), the starting point of the Chinese Zodiac.

This yin/yang also shows the starting point of the Old Summer Solstice (4320 BC), with the tongue of the Snake/Virgo pointing to the tip of the start of yin/Moon/body of the wheat/rice, which rises from the back of what appears to be yang. This matches the Egyptian celestial diagram of Senenmut/Seti/Ramses, with Virgo taking in the seed of Leo at the Old Summer Solstice, with a triangle or line that emanates up from her to the north celestial pole (the white eye/seed within yin).

But what I find really fascinating in this zodiac is that the two eyes at the center represent the two dippers and the two poles — which is an exact duplicate of the Cucuteni-Trypillia culture Yin Yang symbol shown in Figure 52. That is, the dark yin (lunar bull) contains within it the white seed eye of yang, which is the pole of the ecliptic — thus the seed within the winter womb of the Goddess. And the light yang (solar lion) contains within it the dark seed of yin, which is the north celestial pole — thus it is the seed as the head of the bovine/wheat that rises at the vernal equinox and is cut at the summer solstice.

And more interesting still, note that the shape of the line that divides the two symbols exactly matches the curve of Draco. Thus, within the back curve of Draco (yin, the dark lunar bull), is the pole of the ecliptic — her light eye, the solar seed of the lion. The creator of this yin/yang took care to reproduce the shape of Draco as the curved shape of the yin/wheat plant/bovine, which also mimics the shape of the horizon (Ahket) and the Great Womb itself. For, once again, it is the double horizon, the curve of Draco (the back of the wheat/bull/horizon) that the sun rises from and dips back into.

## 6.7 PHAISTOS DISC

In Appendix A of SPP 296, I discuss the Phaistos disc as being a twelve-sign zodiac/calendar. The thirteenth block in the circle is actually the head of a large coiled snake on one side, with its tail on the other. That snake, as discussed, is the Milky Way, and thus, the head and tail are positioned, not

surprisingly, between Sagittarius/Scorpio and Gemini/Taurus respectively. The intersection points of the Milky Way snake on the Phaistos disc are Sagittarius/Scorpio on side A and Gemini/Taurus on Side B. The Milky Way snake is composed of nineteen boxes on side A and eighteen boxes on side B. This comes to a total of thirty boxes on side B and thirty-one boxes on side A — appearing to symbolize the days of the month. Furthermore, there are five distinct coils with figurative symbols in each, and, just beneath the mouth of the snake (side A) and the tail of the snake (side B), there are what appear to be five counter dots. These dots provide not only the number of rotations ( $5 \times 12 = 60$ ) that the five distinct coils/rotations allude to, but they also appear to symbolize the five extra days to the year ( $12 \text{ houses} \times 30 \text{ days/boxes} = 360 + 5 \text{ counter dots/days} = 365$ ). This zodiacal disc, which symbolically gives birth to the sun/Word on the ecliptic from the north celestial pole, appears to have strong connections to the Phoenician alphabet and the Egyptian sky charts. The later Rapallo alphazodiac, with its spiral and the birth of the sun/Word from the north celestial pole to the ecliptic is also related.

## 6.8 GÖBEKLI TEPE

I was recently informed that one of the pillars at Göbekli Tepe, pillar 43, Building D, has wheat depicted on it. I quickly checked this and found that something that does indeed look like wheat is at the top of the column. Based on this depiction, the baskets that are also shown at the top of column most likely are full of seed after the harvest. And this is why they are at the top, as the column is like the body/womb/vessel of the goddess (again, the bottom/winter is akin to the new moon, the top of the vessel/body is akin to the full moon, the sun). The column also has a bird (probably a vulture) at the top, It holds in its feathered wing, just below the baskets, what looks to be a seed. That seed is the reward of the harvest and symbolizes the head and sun of the Goddess as that column.

At the bottom of the column, where you would expect to find evidence of the vessel being filled/sown with seed (fall to winter), there is depicted a headless man with an erect penis (which is quite similar to the falling man with the erect penis at Lascaux). He is headless, as he, like the later Orion/Osiris figure at Catalhoyuk and Egypt, symbolizes the harvested wheat. Like Osiris, harvested and dead, without a head/spike, he conceives his son, Horus, the new seed that is born at the summer solstice from his cut head. Thus his body is the mortal lunar body of the Goddess, and his head is the

eternal sun/head of the Goddess that rises after death. He is an early version of Osiris/Orion who conceives a son/seed after the harvest, and this is why there's the figure of a scorpion (Scorpio) just above him. Scorpio sits on the Milky Way, the gateway of souls, and it represents the journey of the soul and the seed back into the northern winter womb of the Goddess. That scorpion is just under the line of the large upper part of the column (figure of the Goddess), and (I checked Stellarium), the summer solstice was in the claws of Scorpio at the time. Thus the connection between the scorpion and Scorpio, the headless man with the erect penis, and the summer harvest of the wheat.

At the later Catalhoyuk, the vulture was shown swallowing the heads of people on north or east walls, which mirrored the death of the soul and the harvest (like Osiris) of the head of the body of the wheat. This is why there are vultures just above the Scorpion, and just above that the baskets of cut, harvested seed. Again, the column symbolizes the body and vessel of the Goddess, with the top being filled and representing the solar seed and her head (which, like the Susa lion, is cut at the summer harvest).

Checking further, I found that researchers doing DNA studies now believe that this site, or somewhere close to it, is where wheat was first domesticated. Furthermore and more importantly, looking at the "T" shape of the pillar, I immediately recognized it as being the same shape as Gemini (and the Gemini candle, hieroglyph "Sa," and the blueprint for many of the later doorways and temples in Egypt). Gemini must have played a role in this peoples' stellar religion, because, as discussed extensively in this paper and in my earlier work, it was the Gate of Heaven and the groin of the Goddess in the Milky Way, where the sun and seed descended from the northern sky (womb/soil), to be born (sunrise) from the lower womb/body.

In support of this idea, I then discovered that researchers Manu Seyfzadeh and Robert Schoch have found that the Luwian letter "H" on the pillar means "Gate." They further write, "'Luwian is one of the oldest, if not the oldest, known Indo-European languages and a likely descendant of the hypothetical Proto-Indo-European (PIE) common ancestor of all members of this language family.... Here, we present new evidence that one, especially peculiar, carving may represent a written symbol, as previously suspected (Ercan, 2015), which identifies one of the most prominent and central of the T-pillars as a deity and thus supports the idea that Göbekli Tepe was in fact a temple complex dedicated



to at least one god which formed perhaps a symbolic gateway to the afterlife as well as protecting the still living” (Seyfzadeh and Schoch 2019: 33, 38).

Furthermore, and more interesting still, they have determined that a bull’s head is associated with the top — which exactly fits with the Gemini/Taurus in the Milky Way as the Gemini “gate.” Also, and quite amazingly, the letter “H,” which means “gate,” found on the pillar, is actually part of the Phoenician letter couplet that represents Gemini — Zayin/ “Heth.”

As Gemini at this early date was a house between winter (Taurus) and spring (Leo), it seemed to represent the new shoots sprouting up from the ground (Castor/Pollus might have played a role here as well, as the two types of seed — mortal and immortal). Thus, it’s not a coincidence that the pillars are not only in the shape of Gemini, but symbolize the lower body/womb of the goddess (the body of Gemini was the later mortal wax of the Egyptian candle and its upper head is the eternal flame/door into heaven). And as she is vertical, like humans and wheat, the pillars are a natural extension of her vertical body and thus hold up the walls/roof. This is why some of the pillars have human arms attached to them. As discussed in *SPP* 263, the walls of the buildings at Catalhoyuk were seen as merely extensions of the mortal lunar body of the Goddess, which is why they were buried in ritualistic funerals, with the roofs, symbolizing the solar immortal head, being taken off and rebuilt at a higher level. The head of the goddess as the eternal sun/seed/Word also explains the Neolithic cult of the skulls (which they also found evidence of at Göbekli Tepe) and the detachable/removed heads found at Catalhoyuk. The head, as discussed, is the upper counterpart of the eternal head/sun/seed of the goddess — thus the presence of the harvested wheat on the upper part of her body/pillars. It is the life food that nourishes, constitutes, and supports the body/wall/vessel of the Goddess and her eternal head — symbolized, like the later Catalhoyuk, the upper roof of the temple itself.

It’s also interesting that building D has twelve pillars and two central ones. Those twelve pillars appear to symbolize the twelve houses of the zodiac, and the two central ones represent the pole of the ecliptic and the north celestial pole. Again, once a fixed image of a bull was set in the circumpolar region of the sky, it would take only a few generations to see the north celestial pole moving upward within that fixed image. From that it could be easily deduced where its center was — the pole of the ecliptic within the womb of Draco.

## 6.9 STONEHENGE

After looking at Göbekli Tepe, I noticed that the pillars of Stonehenge are also in the shape of Gemini and its gate (also the same shape as some of the large temple doors in Egypt — which, as discussed in *SPP* 196, look like, and contain, the symbol of Pi). This makes sense, as Stonehenge also celebrates *the sunrise on summer solstice*. This is the same as seen at Shrine A.VI.6 and Shrine F.V.1 at Catalhoyuk, as well as in the celestial diagrams of Egypt and in the *ganzhi* of China. The thirty columns equal thirty days, thus the circle is the feminine full moon/month. Inside that outer full moon is the inner crescent new moon (ten posts in five columns/couplets) that receives the light of the sun that seeds it at sunrise on the summer solstice. (We again see the number ten, which seems to reflect the ten stars that comprise the Great Womb of Draco, and/or, possibly, the five important constellations that make up the circumpolar region of the sky. As they are couplets, this brings the total to ten.)

The crescent moon-shaped interior of Stonehenge symbolizes the shape of the pottery vessel — the body of the Goddess of the Horizon. Thus, the larger outer circle (full moon) and smaller inner circle (crescent moon) reflect the southern solar zodiac and the smaller circumpolar region that are seen in the two loops of the alphazodiac (and the smaller ten-loop of the Chinese *ganzhi*). Thus, the lower northern crescent womb of Stonehenge is seeded by the upper southern head/seed, which is what we see with the beam of light on sunrise on the summer solstice. The crescent new moon is not only the shape of the horizon, but also the shape of the womb, bull's head, and wheat. As discussed, the crescent womb shape of the goddess is seen in the large triangular womb shape of Draco, a shape/constellation that goes back to Chauvet Cave in France. Thus, Stonehenge is not just a representation of the stages of the sun/moon, but also seems to celebrate the summer harvest and the birth of the male sun and seed — the new male seed that enters the vessel of the goddess (to store and to eat and to be reseeded in the fall). This mirrors the seeding of Isis at the summer solstice and the rebirth of the deceased Pharaoh as the new Horus/seed/sun. Consequently, Stonehenge must have served a similar purpose.

## 6.10 PATRICE SERRES AND PROBLEMS CONCERNING EVIDENCE IN HIS BOOK

I have discovered serious problems with the evidence in Patrice Serres's book *Le Mystere De L'Ordre Alphabetique: De la mesure du temps a l'écriture*. As several of my papers reference evidence in his book, it is important to point out to my readers that some of the claims Serres makes, and some of his drawings, appear to be wrong and manipulated.

When I first noticed discrepancies regarding two ancient zodiacs in his book, I emailed his publisher, and she forwarded my email/requests to Serres for the sources of those two zodiacs. The two zodiacs are: (1) a zodiac of "12 hour signs" that he shows in his book on page 69 and describes as being found at the threshold of cave 23 at Serabit el-Khadim. And (2) a lunar zodiac that he shows on page 71 that is from "Memphis," Egypt. He dates it to "2550–2040 av. J.-C.," and he states that it is in the "musee du Caire"). Serres has not replied to my repeated requests for clarification.

Digging a bit deeper, I found out that the original 1935 paper on Serabit el-Khadim that Serres references does not mention anything about finding a representation of a zodiac (pp. 67–71 in Serres). I emailed Professor Bonnet, the Egyptologist who excavated Serabit el-Khadim. Serres says that Bonnet explained in 1996 that the zodiac found in "Cave 23" was a "solar clock." However, Professor Bonnet emailed me back and said that he did not identify any signs of a zodiac nor a solar clock in 1996, and that there is no cave 23. Thus all of Serres's text on that lunar zodiac and all of his drawings on it appear to be wrong (which means that Figure 7B in my paper "On the Origins of the Alphabet: New Evidence," *SPP* 246, now cannot be trusted).

Furthermore, the older Memphis Zodiac that Serres claims is in the Egyptian National Museum also has problems (Figure 7A in my paper). I emailed the museum, but so far, I can't get anyone to verify its existence. However, I did get a response from German Egyptologist Alexandra von Lieven, who said that that second, older zodiac is a fake.

I then found that Serres's illustration of the "Clepsydre d'Amenhotep III" (Karnak Clepsydra) from Egypt on page 101 has been altered: zodiac signs, beginning with Pisces, have been added to its interior. The illustration of the "Papyrus de Netchemet" on page 104 ("Book of Caverns of Nedjmet," British Museum #EA 10490,3) has also been altered — figures of the zodiac, beginning with Pisces, have



been added — as has the figure of the "Zodiaque romain" on page 115. I went to the Roman National Museum's website and compared its picture to Serres's drawing (he's an artist and drew all of his illustrations). Once again, it has been altered so that instead of Aries starting at the top with the letter "A", Pisces starts at the top with the letter "A".

I then emailed the Museum of Decorative Arts in Paris to see about the catalogue that Serres claims to have found the Rapallo amulet in (this amulet is shown on the cover of his book). However, to my shock, the museum staff member wrote back to say that there was no catalogue or record of a show "de l'exposition numismatique" in 1963!

Given this new revelation, the fact that the Rapallo amulet that Serres shows in his book on page 45 (and which I show in Figure 4 of my paper, *SPP* 246) is a drawing, and not a photograph, forces me to be open to the idea that it also might be problematic as well. I can't be sure until some authority can verify its existence.

## 7.

# Word Selection, the Evolution of the Alphabet as a Function of the Precession, and an Outline of My Findings

## 7.1 WORD SELECTION

In the same way that Horus survives as the eternal sun/seed, with Seth as the mortal seed being eaten, Horus also survives as the eternal Word, with the word of Seth being erased (infertile or bad ground, as seen in the later Parable of the Sower). It is important to realize that the idea of *seed selection* — special seeds chosen to be eternally resown/resurrected, and which, no doubt, over time, were equated with royalty, the elite, and divine mandate — directly led to the idea of *word selection* by the same select ruling elites. That is, like the sun and select seed (Horus), the select divine and ruling elite/scribes and their names, decrees/laws, stories, etc., particularly as a function of divine origin, would be eternally resurrected after their death via their written or “sown” record. The rest of their subjects, with no written/sown record, died like the majority of the unsown seed, ground up and cooked in the hell fires of the oven as the bread (Seth), to further serve and nourish Egypt.

It turns out that this idea of word (and image) selection, like the cycle of wheat before it, also has its roots in the Upper Paleolithic caves of France, such as Chauvet. The cave acted as a symbol of the womb of the Great Goddess in the northern sky that gave birth to her sacred and select thoughts, her Word, in the fire and light of her solar mind. As discussed earlier, that select Word, in turn, was extended via the hanging rock umbilical cord (one such being the hanging Sorcerer’s Pendant, with its

womb and sacred story of the solar lion and lunar bull as her rising head and body) to the head/womb of the artist/shaman. He further transferred it onto the surface of the wall of her womb, with the hope of engendering, via fertility rituals/sacred drawings, the animal and plant world outside, which nourished and sustained them.

In other words, the descent of the divine thoughts of the Goddess into her earthen cave/womb was the genesis of the idea of the Word made Flesh. Sacred and select words via special hands were needed to bring it about. Those words and images that weren't deemed sacred, that didn't resonate with what seemed vital, were lost to time — ground up in the precessional turnings of the north celestial pole within the northern and lower Great Womb of the Goddess. The pole's axis is none other than the axis mundi, the world navel, the stalk of Draco/Pisces that delivers, as the spear of Anu, the sun/seed as the Word. That Great Womb within the winter and lower northern region of the sky, whose earthly counterpart is the lower caves of the earth, was where all her selected forms of life were born in the flesh. That is, flat two-dimensional images seen in the constellations and asterisms of the northern womb ultimately found select expression and three-dimensional form in the earth and mortal flesh of her lower crescent womb, the human womb and the earthly caves, themselves merely an extension of the larger crescent womb (or, to the later Chinese, the tortoise shell or dome) of the Great Goddess of the Horizon.

Thus, Word selection in the political and religious spoken or written discourse of the ruling elites was merely an extension of the resonance and acceptance of the divine Word as witnessed in the select solar, stellar, and precessional movements above. But the larger arbiter of change, the precession, via the action of the north celestial pole, which moved from one representative pole star to another, ushered in one world age after another (see Santillana and Deschend 1969). This movement of the pole created a sort of cosmic chaos, a cosmic "mutation" that drove the evolution of the decisions of the kings below.

That divine Word from above, via the placement of the pole within the lower and northern womb of the Goddess, and via the movement of the sun/seed/Word through the consonants/houses of the upper and southern zodiac, dictated and selected what was written and said below, which, in turn, led to a physical manifestation of that Word via the thought, decisions, and actions of those kings, who saw themselves as divine and/or the son of divinity.

In the same way that the precession, via natural selection (viewed as the high gods), selected what constellations, what houses, locations, and letter couplets were important to the age, the kings, via artificial selection, selected what letters/couplets (via their royal birth names, proclamations, laws, etc.) and locations (capitals, temples, tombs, etc.) were important to that same age as set down by the Word of the high gods via the precession and letter couplets. Though, like the wheat cycle, they were ultimately viewed as being all important, certain stages were highlighted by the high gods at the start of each age as worthy of the king's and the country's attention (thus the chaotic move from lower lunar- and bull-worshipping Egypt to upper solar- and ram-worshipping Egypt, when the equinox moved from Taurus to Aries).

An interesting bit of evidence that seems to support the use of Word selection is that the early dynasties of Egypt added their own hieroglyphic signs and abandoned the previous dynasty's signs, in order to "restrict access" to them, and, thus, to writing itself (Language Log discussion; <https://languagelog.ldc.upenn.edu/nll/?p=53993>). By restricting access to signs and writing, and thereby to understanding the secrets and the will of the divine king, the select priests, and the gods themselves, the early dynasties engaged in a type of artificial selection of words and meaning. This mirrored the selective process of the divine solar seed and its corresponding myths (which is merely a subset of the larger selective process that engendered the Neolithic, the domestication of its key plants and animals, and its resounding myths).

The letter couplets/consonants of the zodiac, as a function of and a container for, the Word and meaning, are merely a more complex extension of the earlier, simpler two-dimensional constellations in the circumpolar and southern skies that formed the select pictures and stories born from the Great Womb and mind of the Great Goddess of the Horizon. As the ruling elite's speech and written symbols were conceived, shown, and transmitted in the same way that images were conceived, shown, and transmitted within the Great Womb of the Goddess, the cycle of writing was combined with the older pattern/cycle of the sun/moon and wheat. Thus, the letter consonants on the southern ecliptic were selected/created to carry and nourish the Word as the seed/sun after its journey from the lower northern womb of the Goddess to her head and mind — the sun and its light of wisdom on the upper ecliptic.

Word and sentence selection is really a function of letter selection (in the same way that protein formation is really a function of codon and nucleobase letter selection). I would now like to turn to the

letters of the Phoenician alphabet itself. The journey and the evolution of those twenty-two letters to our modern twenty-six letters is quite interesting, and, as I later speculate, quite mysterious.

## 7.2 THE EVOLUTION OF THE ALPHABET

So how did we get our twenty-six modern letters?

The path was two-fold — we got them by way of the Greeks and the Italians (early and Roman). The Greeks incorporated all twenty-two of the Phoenician letters and then added six more, for a grand total of twenty-eight. However, in the process they moved Waw from its place — sixth — in the Phoenician alphabet and put it, at first, at the end of their alphabet. In place of Waw, they added the letter Digamma, which was the letter Gamma written twice vertically — one on top of the other, thus giving it its name (“di” [two] “gamma” [S]). Digamma then became our present “F.”

So why did they do this?

In order to answer this, I’ll need to speculate a bit based on my own research. Waw is part of the Phoenician couplet of Pisces/Draco. It symbolizes the bull’s leg/stalk of wheat, and thus, as a further symbol of the phallus/plow/pen, it had a special place as the king’s royal scepter (Was in Egypt) — a symbol of his fertility and his ability to feed his country (and control Seth/chaos). With the placing of the letter Waw at the end of the alphabet, the alphabet started with a bull’s head (the spike of wheat) and ended with a bull — the body or stalk of wheat from which that spike or head emerged. Thus the head is male, the body is female.

Later, the Greeks added other letters and placed the letter Omega at the end of the alphabet. They took the Phoenician Ayin, part of their current fall equinox, as well as the circular seed/eye that will be sown into the soil at the start of the cycle of wheat in the fall, and created two letters with it. Omicron and Omega — little “O” (“O”/ “micron”) and big “O” (“O”/ “mega”). The letter shape they chose for Omega is quite interesting — a large circle with a small opening at the bottom. It symbolizes the opening of the large circle of the zodiac, which is really just another way of symbolizing the opening of the womb to give birth to the new seed/Word in an endless evolving complexity of letters/words/sentences that will lead to further increase and wisdom. This is why the Greek alphabet was seen as the embodiment of God — “I am the Alpha and the Omega, the beginning and the end.”

That opening of the Omega or the large circle/womb was the iteration of God, another new beginning, in the same way that each word, each sentence, each story, has a beginning and an ending yet always leads to the next one. It's really just a conjunction, an interim or pause in the long evolutionary process of communication and complex story telling.

Furthermore, the new letter Digamma was derived from the Phoenician couplet Gimmel/Daleth (Aries), which, at the time, was still the vernal equinox. As the vernal equinox was still vital to the Greeks, they borrowed the shape of Digamma from Aries, the young and emerging seed/sun. They could have created any shape they wanted, but they chose not only to borrow the shape of Aries, but also deliberately to retain its name — just doubling it, as though it would contain twice its former power.

After the Greeks, the Italic peoples (via Old Italic, Roman Square, and Roman Cursive) and Europeans (via several scripts, including Modern Latin) further changed the alphabet that we inherited. Only nineteen of the original twenty-two Phoenician letters were passed down to us (Teth, Samek, and Tsadi were cut out by the Italic peoples), and only two of the six new letters that the Greeks invented were passed down to us (F and X). Thus, nineteen original letters plus two new ones equals twenty-one letters that we inherited. We now have twenty-six letters: the Italic peoples and Europeans invented five more — C, J, V, Y, and W.

The early Italic peoples cut Teth, which was part of Cancer and still the summer solstice at the time, and they cut Samek, which was part of Libra and still the fall equinox at the time. This leads me to believe that the Italic peoples either were not privy to the secret pattern that lay behind the alphabet, or they saw that, via the precession, those houses/couplets would no longer be relevant. Two interesting actions on their part make me think it might have been the latter. The first action is that they moved the seventh letter Zayin, I, — the flame and actual door to the Gemini Gate — to the end of their alphabet. With their second action, they moved the letter G to the I's former spot. In terms of the first move, as stated earlier, Zayin, the Gemini Gate, as the equinox, was used for both the vernal and fall (as seen in the celestial diagram of Ramses II). Thus, the Italic peoples chose to have Zayin, the most important letter of the alphabet, represent the end, and, like the Greeks with the opening in the large circle, this made a new beginning. Zayin, the entrance to Nut's womb, the fall sowing, is also its exit — the spring sunrise/spike emerging. Thus, as the alphabet is the Word aspect of God, it is the A and the

Z, the beginning and the end, but that "end" is itself the start of a new beginning, a new resurrection, and a new increase in light, nourishment, and wisdom.

We've just seen that the Greeks created a letter (Digamma) that reflected Aries, to fill in and replace a letter (Waw), which intersected the Gemini Gate and which they moved to the end of the alphabet. Now we see that the Italic peoples did exactly the same thing: they also took a letter from Aries, G (the Phoenician Gimmel) to fill in and replace a letter (Zayin), which formed the Gemini Gate and which they moved to the end of the alphabet. Coincidence? Sure, maybe. Maybe not.

Speaking of events' being coincidental, or not, and to speculate a bit — i.e., to dive down the rabbit hole — I think it might be proper at this point to bring up Jeremy Narby, Ph.D. from Stanford and author of *The Cosmic Serpent*. Narby references the Nobel Prize-winning Francis Crick's notion of "directed panspermia" and conscious DNA (what I would call text or the Word), which, as an idea, might bring some clarity to the subconscious decisions that humankind has made in regard to what symbols and images were eventually selected to represent humankind's new ideas and processes. I understand that it's quite easy and quite proper to reference the accurate and historic detail behind those decisions; however, if one takes a step back and looks at the interesting patterns that emerged from those choices, there appear to have been subconscious factors that might have influenced those decisions.

For instance, to really speculate a bit with regard to the patterns found in the alphazodiac, it's interesting that they seem to be patterned on, or closely resemble, the patterns and processes found in DNA. That is, the small northern circumpolar loop of the alphabet that joins the larger southern loop of the ecliptic reflects the small nucleus of a cell in the larger cell. Draco, the snake, in that small circumpolar region is the equivalent of the double spiral/snake of DNA in that small nucleus. Draco, as a function of the wheat and the bull, must be opened by the spear of Anu to give birth to and release Ursa Minor as the Word/text, just as DNA must be opened by an helicase enzyme via translation to release the messenger RNA. And just as Ursa Minor as the Word then travels outside the circumpolar region of the sky to the southern eliptic to fuse with Re and his bark so that it can then travel with light and understanding through the twenty-two consonants or vessels of the zodiac, the messenger RNA also travels outside the small nucleus and into the larger circle of the cell, where, via transcription, its letters carry the light and understanding to build proteins. Thus, in the same way that the letter/star consonants within the zodiac carry meaning (sun/light/wisdom) and are used to build words, sentences,

and whole stories that impact, inform, and generate the upper mind within the lower three dimensional world and body (the Word made Flesh), the letters of DNA/text are used to build codons or words, which, in turn, are used to build proteins that, in turn, are used to build and generate the lower organs and bodies that support the upper mind — i.e., the Word made Flesh. Thus, our vast outer world is really a reflection of our minute inner world. And if truly so, why? What's driving humankind's decisions (including my own) regarding stellar patterns and processes surrounding divine text made thought and flesh that ultimately reflect the same patterns and processes in our very own cells that also turn text into protein?

It's also quite strange that the twenty-two-letter Phoenician alphabet mirrors the twenty-two chromosomes that both male and females share. The two extra sex chromosomes, X and Y, bring the total number of human chromosomes to twenty-four, matching the total number of couplets in the zodiac. Each person gets one extra, either XX (female) or XY (male), which brings the total for each person to 23). Thus, the twenty-two and the twenty-four chromosomes of DNA text are related to the twenty-two Phoenician letters of the Word that are part of a twenty-four-letter zodiac (the latter seen within the Ugaritic alphabet and Chinese lunar zodiac).

It's also strange that the letters "X" and "Y" were chosen to represent the male and female sex chromosomes. The female X chromosome falls in at around the seventh position in regard to its size (seventh position is akin to the seventh letter Zayin, the Gemini Gate, the womb of Nut). The letter X is also found in both solstices in the Phoenician alphabet, and both solstices are female (Cancer and Capricorn are both yin). The God Boat also shows a large X representing the pole of the ecliptic, the winter womb of the Goddess.

However, in regard to the male, the Y is none other than the Neolithic Y of the Goddess in her male spout aspect. It's, as discussed, Pisces, the leg/stalk, and the male scepter of authority. It's the oar of the God Boat that rows, moves the whole process and cycle of the wheat and word, as it opens and seeds the Goddess to start the cycle in the fall. It's also a symbol of the cut wheat, the cut leg of the bull, thus it's Draco the snake/stalk and a symbol of DNA itself that must be opened at the sowing and at the harvest (via Anu and his spear) in order to grow and increase and evolve. As an extension of this, the Word, via select letters, words, and stories, also grows and increases and evolves (as I'm now in the



process of doing). And just as the "Y" chromosome represents the male aspect that sows the seed/Word, it also represents the cut axis mundi, the axis of the north celestial pole.

That is, due to the precession, as Santillana and Dechend discuss, when each world age came to an end, the pole was seen to shift to a new location, with its axis being unhinged (thus the chaos accompanying the world changes), which is really a form of cosmic "mutation." In the terms that we are using here, DNA must be opened via the action of the movement of the helicase enzyme to initiate replication and thus, through mutation, achieve speciation, with the end result that the complexity of life evolves. This parallels the movement of the north celestial pole upward (Anu's spear) to cut the serpent Draco (DNA), through its jump to a new pole star/new age (also a form of cosmic "mutation") which leads to the creation of new complex forms and stories via the varying recombinations of the consonants/houses that carry the sun/seed as the divine Word.

That Word is a function of the twenty-two-letter alphabet, which mirrors the alphabet of DNA. That is, DNA has a four-letter alphabet (Adenine, Guanine, Cytosine, Thymine) that makes up three-letter words (codons), for a total of sixty-four possible "words" ( $4 \times 4 \times 4$ ). Those words, in turn, correspond to twenty amino acids (the second alphabet, which is used to make proteins) and to two punctuation marks ("stop" and "stop"). So DNA also has a twenty-two letter alphabet, which can be made into groups of three-letter words (a Trinity, which is seen in the three nested seeds/sun/Word in the south panel/sky of Senemut). It's also amazing that only Adenine can pair with Thymine, and Guanine can only pair with Cytosine — that A/T and G/C pairing matches a critical feature of the Phoenician/Hebrew alphazodiacs. A, Aleph, the beginning of the alphabet, can only pair with T, Taw, the end of the alphabet (Moran speculates that both Aleph and Taw are bulls, like the Sumerian Alam and Alad, thus a bull/bull pairing) (Moran 1953: 15). Aleph is Taurus and is part of the Gemini Gate and the old vernal equinox. It is paired with Taw, which is Capricorn, the winter solstice, which is also part of the Gemini Gate. That is, both A/T, Aleph/Taw, meet in the Phoenician alphabet at the Gemini Gate — the watery horizon, Akhet, of the womb of the Goddess that the Egyptians called the Duat/Heaven — the spot where the sun/seed/Word was born. It's also interesting that G/C represent Gimmel and the Italian letter C, as both those letters come from the couplet that is Aries/Ursa Minor (C being born from and replacing the spot of G). Aries, as mentioned, is the new seed/sun/Word that emerges from the celestial equator/womb/stalk at the vernal equinox — the Gemini Gate (thus, is related to, is a function of, A/T).

One could easily say that all of this is the result of an active and creative imagination looking at pure chance occurrences. Maybe, maybe not. It's easy and convenient to dismiss ideas that make one uncomfortable. Francis Crick criticized the standard version of the origin of life by saying the odds were inconceivable that life arose by chance. As Narby sums it up — “the average protein is a long chain made up of approximately two hundred amino acids, chosen from those twenty, and strung together in the right order. According to the laws of combinatorials, there is one chance in twenty multiplied by itself two hundred times for a single protein to emerge fortuitously. This figure, which can be written  $20^{200}$ , and which is roughly equivalent to  $10^{260}$ , is enormously greater than the number of atoms in the observable universe (estimated at  $10^{80}$ )” (Narby 1999: 75). Thus, as Narby asserts (after studying the South American shamans and how they received communication from plants, as well as the prevalence of double-snake images in ancient mythological lore), there is a chance that DNA is both alive and influencing us in subconscious ways that we cannot fathom now.

In other words, the process of Word selection is both directly and indirectly (with the possibility of unconscious influence via DNA) continuing unabated, whether we like it or not. For instance, it's a sad truth that many of us receive select Word input via books, parents, churches, and society in general, and then, like computer programs, act on that Word selection without really understanding it or challenging it. I think of the current “Big Lie” in politics and the extensive programming of young people through old religious stories that are taken as literal fact instead of as symbol, some of which, in fact, are directly related to the Word itself. Deep belief in and repetition of Word selection as thought and speech and writing can lead to actual physical changes and actions in people (reflecting the Word made flesh).

However, as a researcher dedicated to understanding the complex truth of human history, I have to concede that these interesting parallels — between the Mesopotamian/Egyptian celestial diagrams/twenty-two-letter Phoenician alphabet and DNA and its twenty-two-letter alphabet — are most likely coincidence. Regardless, it's interesting and warrants further study.

Now, to exit the rabbit hole.

### 7.3 OUTLINE OF RESEARCH

I would now like to give an extended outline of my findings regarding the symbolism attached to the three layers that are built upon the Upper Paleolithic Goddess and the Solar Lion-Lunar Bull Conflict. My new findings regarding the cycle of wheat and seed/Word selection not only reinforce those earlier findings, but also help to contextualize and fit them into a larger evolutionary pattern that persisted up to the invention of the Phoenician alphazodiac.

However, please note that what's critical regarding the below summary is that it is simply the product of the reverse engineering of the Mesopotamian and Egyptian celestial diagrams. That is, once the locations and reasoning behind all the figures of the diagrams had been worked out, I was simply curious to look back in time to see how those figures and their actions had actually evolved. And by doing so, by going back and forth through time, by looking at the details in the illustrations/sculptures of the Neolithic and Upper Paleolithic again and again, the full story of how those figures in the later celestial diagrams arrived at their exact positions and actions slowly emerged (emphasis on "slowly"). The below summary is still an ongoing and active process of discovery and refinement. I'm hopeful that others will help to correct and revise it as new ideas and new evidence surface.

To start with, I would first like to put my outline into a narrative, which, though speculative, frames and elucidates the evolution of the alphabet, whose pattern, in turn, encapsulates and tells the larger story of the evolution of religious thought itself. After this narrative, I will then provide, in four stages, a short summary of all the key points.

#### A. NARRATIVE OF OUTLINE

The genesis of the Solar Lion-Lunar Bull Conflict, and thus of the Mesopotamian/Egyptian celestial diagrams and the alphabet itself, most likely was that most human of all questions: What happens after I die? That is, does my consciousness or soul in some way survive and continue on in some unchanged form in some type of afterlife?

The daily struggle for survival and the drama of life and violent death that played out around the inhabitants of the Upper Paleolithic must have caused people to speculate about death. Someone eventually must have made a connection between the survivability of consciousness/soul and the sun's

rising and resurrection, unchanged and undiminished, from the dark horizon every day. That is, given the foundation of a some type of Goddess mythology, it must have been noticed that the human head, like the head of the Goddess, was not only the seat of consciousness/soul, but that it fed, like fire and a predator, on all bodies — that is, it fed on the body of the Goddess in her myriad forms.

In terms of a Goddess mythology, her body might have been viewed as the earth that gives birth to and nourishes all of life, with a reinforcing stellar connection to northern circumpolar constellations of Ursa Major/Ursa Minor (the large and small dippers, which circled each other, the smaller or juvenile becoming the bigger or adult and then the bigger becoming the smaller). Those dippers thus formed a basic female cup, her head, and a male spout, her leg, in the ideology of the Goddess. The key pattern to it all, however, is the head/cup's changing to leg/spout and back again. Later the dippers were associated with both poles, Ursa Minor as the seed within the winter womb and the pole of the ecliptic, and Ursa Major as the adult head/spike that rises from, and is cut away from, the north celestial pole.

Furthermore, and more importantly, it was most likely reasoned that the head must survive the death of the body in the same way that the sun survived intact in its nightly plunge into the dark horizon (body of the Goddess). That is, it died in the western horizon at night and was reborn “unchanged” from the eastern horizon. There appeared to be no perceptible difference between the sun's shape, light, and fire between sunset and sunrise, between its death and its rebirth. Each day the sun exhibited exactly the same properties as the day before (excluding, of course, the weather and the rising heat of the day and seasons). And if its fire and light were eternal, and it was the head of a deity such as the Goddess of the Horizon, then that fire/light must also contain her consciousness/soul, and more importantly, her memories, stories, and sacred instructions.

From there it must have been only a small step to realizing that a human head might also retain its own unique and “unchanged” consciousness, memories, stories, and instructions after the head and body died and became integrated back into the earth and body of the Goddess. Somehow, their inner mind or soul, their light/fire within, as both offspring and a spiritual extension of the Goddess, must survive that night journey through the earth and rise at dawn like the eternal light and fire of the sun — the head of the Goddess.

This must have been a startling revelation, particularly considering that all flesh and material around them was constantly changing its form through time — birth, growth, death, and then

resurrection as a new form. Or, rather, as a new food. The body of the Goddess was basically just fuel for the fire and the light of her head and its inner consciousness that rises in understanding. This idea of the body as prey and the head as predator/hunter easily manifested into a solar lion-lunar bull mythology, with the crescent lunar bull nourishing the solar lion. That is, it must have been a small step in the process of realizing that the constant change of the body of the Goddess of the Horizon, and all bodies by material extension, mirrored the cycle of the moon and its double or crescent horns, which waxed and waned, lived and died.

The crescent horns of the moon not only mirrored the crescent horns of the bovine, the food of the lion, but also the double aspect of all bodies (upper/lower, right/left, two eyes, two arms, etc.). But more important, the crescent horns and head of the bovine mirrored the female crescent womb, which, like the crescent moon and the crescent body and the double aspect of the Goddess of the Horizon, waxed and waned, died (including the shedding of blood monthly), and then was resurrected into life as the body and the head of the Goddess in both her lunar bull and solar lion aspects. Thus, critically, the penultimate pattern was born — the sun as the head/lion (the later seed/Word) rises from “between” the crescent horns of the moon as the body/bull as the double horizon (the later Akhet). This idea of “between” the crescent horns was also equated with the mid-horizon/body of the Goddess of the Horizon (the equinoxes). But just as important, her head as the sun rode up and down her body from south to north and back again, just as the sun moved south to north and back again (that spot where the sun rose from her back, her double horizon, was later seen at the double gates in Mesopotamia/Egypt, and explains the “winged gates” that sit on the back of a bull and that are pulled back and forth like the sun on the horizon).

But since the solar lion was understood to be the eternal and unchanging head/predator of the Goddess, it was only the head, the “one seed,” of the solar lion, containing the fire/light/consciousness of the Goddess herself that was seen as reseeding the womb of the lunar bull. The head of the lunar bull, like its body, simply perished as further fuel. Thus, that “one seed” of the solar lion/head of the Goddess, gave birth to *both* the bull and the lion from the body/womb/bull of the Goddess of the Horizon — with the newborn calf slated for eventual prey/fuel and the lion cub for eternal reseeding. As with the phases of the moon, the new moon was thus equated with the death of the adult bull and the birth of the calf as the moon/body. The full moon was equated with the death of the adult lion and the birth of its cub

as the sun/head. (This “reversing” of shapes/animals was reinforced not only by the reversing of the sun on the horizon and the reversing of the new and full moon, but also by the two dippers in the northern sky — the smaller cup/spout of Ursa Minor as the head/leg of the lion cub, the larger Ursa Major as the head/leg as the adult bull, both chasing each other and turning into each other like the phases of the moon.)

The early identification of the solar lion as the eternal head of the Goddess of the Horizon is a crucial idea. In the Upper Paleolithic, it resulted in the identification of men with the lion (or the tiger in China), the supreme hunter of the bovine, with the strong likelihood of their enacting rituals to both “open” and “reseed” the body/moon/bovine population — the womb/body of the Goddess (that is, as they aligned themselves with the eternal solar head, the “one seed” that contained the fire/light/consciousness of the Goddess, they, as physical and spiritual extensions of the Goddess, were tasked with giving birth to new lunar bull bodies and new solar lion heads). That this might have been the case is attested in the many Upper Paleolithic drawings in caves, themselves the womb of the Goddess.

In the Neolithic, with its emphasis on seeds and containers, the idea of the “one seed” of the solar lion that contains the bodies/heads of the lunar bull and solar lion, was further reinforced by the presence of two seeds within a single spikelet of Emmer wheat. (The small dipper became the wheat seed as the head/sun/lion, and the large dipper became the wheat plant as the body/moon/bull. Just as the sun/moon had reversals and changed from one into the other, the seed had a reversal in the soil in winter, as it grew roots and a shoot, legs and body, and then, once an adult, died as the golden-colored wheat/lion by losing its head in the summer. There followed another reversal, as it fell back toward fall/winter as the seed/lion. Again, this is all an iteration of the cycle of the head/cup to the leg/spout and back again, with the leg/spout becoming the stalk of the wheat). One seed was the eternal solar lion, used for reseeding, the other, the mortal lunar bull, used for food/fuel, and both were found within a spikelet that took the shape of the crescent bull's head and the crescent womb of the Goddess. (Of course, the two seeds within one spikelet was only symbolic, as the number of seeds needed for reseeding versus those needed for food was much smaller, with the obvious observation and reinforcement that this ratio seemed to reference the small number of lions versus the larger number of bovines in herds.)

It should also be pointed out that the setting aside of a smaller number of seed could have been done in a number of ways, including the creation of distinct parcels of land for both types, etc.). Thus, the idea of the distinct type or function of the two seeds seemed to be the genesis the story of two brothers, one immortal, one mortal, and the idea of seed selection — one seed was chosen to be eternally reseeded for the next year's crop, the other seed to be ground up, cooked, and eaten to nourish the head and body. Of course, with the advent of cities and specialization, this evolved over time into the idea of not only seed selection, but also of favoritism and exclusion, i.e., only those who were considered special, privileged or preferred by the gods, royalty, etc., were chosen to be reseeded eternally. This idea is clearly seen in the east (spring) wall painting at Catalhoyuk that marks Gemini (the vernal equinox at the time), with the two figures rising up from their leopard skin horizons at their waist, with their leopard skin tails crossing, forming an "x" shape — one figure with a head, the other with no head (head equals seed/sun). This is also seen in the later Sumerian Cylinder Seals, the even later story of the Greek Castor (mortal) and Pollux (immortal), and of the Roman Cautes (mortal) and Cautopates (immortal). (Both the Greek and the Roman brothers are associated with Gemini and its gate, as previously discussed.)

More importantly, the idea of one brother's being mortal and the other immortal is seen in the Egyptian story of Seth, Osiris, and Horus, where Osiris, the lunar bull/wheat, gives birth to Horus, the solar hawk (a predator, akin to the solar lion), who will be eternally reseeded. But the impotent red-haired Seth, the lunar bull/wheat, is fated to be cut up, cooked, and eaten as red bread/red beer. And as the Pharaohs were thought to be the living incarnation of Horus, they were seen as specially "selected" to unite with Osiris after death and then were slated to be eternally reborn as the sun, Re, which was the right eye of Horus (his left was the moon). The rest of Egypt was fated to die — like Seth (whose testicles, seed, were ripped off by Horus) — not to be reborn. Their bodies, like the lunar bull, were merely to be food for the royal lion (and later, crocodile).

This idea of seed meant for the oven, food, and non-renewal most likely engendered the idea of hell. That is, the body's being cut up at death and then cooked in the fires of hell clearly mirrors the the seed of Seth's being cut up at the harvest and then cooked in the fires of the ovens as bread for food and, thus, for non-seeding. (Note: "for our ancient Egyptian beer we used emmer, the earliest precursor to modern wheat. It was widely grown in the Fertile Crescent and has been identified by Delwen Samuel

and her team on brewery excavations in the ancient workers' village of Amarna, built in 1350 BC." Blog, British Museum: <https://blog.britishmuseum.org/a-sip-of-history-ancient-egyptian-beer/>).

As the Neolithic built upon the Upper Paleolithic, the two dippers chasing each other and transforming into each other as the moon/sun, were now looked at as the two different stages of wheat. Ursa Minor was associated with the eternal solar seed (the mature golden lion or hawk wheat) within the winter womb of the Goddess at the pole of the ecliptic, and Ursa Major was associated with the mortal lunar seed (the adult dark bovine wheat that dies and is eaten) at the north celestial pole — the neck or horizon of the Great Goddess, which the head/spike is sown into and cut from.

However, with the democratization of religion in Egypt that came about in the Middle Kingdom (e.g., coffin texts and then the Egyptian Book of the Dead), all Egyptians soon got a chance to be reborn in an afterlife, if they had lived a good life, in a manner similar to the select seed/sun — but more importantly, in a manner similar to the select Word (Logos). That is, just as the cycle of the seed in the Neolithic was mapped onto the cycle of the Solar Lion-Lunar Bull Conflict, with the invention of writing in Mesopotamia and Egypt, the cycle of writing was mapped onto the cycle of wheat.

However, the cycle of writing came with a particular new emphasis. The Indo-European migrations brought along with them the emphasis of the male preferred over the female. The “upper” head then became male instead of female, and the “lower” body became solely female, with a male aspect. Thus, the male head dominated/controlled the female body. This new emphasis is seen in the early Indo-European illustrations that emphasized the male aspects of the cycle — the fall/sowing of the seed (with testicles being shown on the Goddess instead of her breasts), and the summer/harvest, where their weapons highlighted the head being chopped off. (The small dipper became the male “Word” as seed/sun/head/lion, and the large dipper became the female “Flesh” as plant/moon/body/bull. The female “cup” of the upper head was transformed into the male cup, and, more importantly, what was in it — the consciousness/understanding/light of the androgynous Goddess — became male. Thus the creator gods became male.)

This Indo-European emphasis on the head instead of the natural cycle of head/body with the older Goddess, is seen in the Egyptian Ankh symbol, with its emphasis on the fall sowing of the tear-drop shaped seed down into the horizon. However, it became even more important at the end of the Old Kingdom, when not only did the solstice leave the body of Leo and the equinox the body of Taurus,



but the north celestial pole had cut through the body of the Great Bull/Wheat in the northern sky and appeared to move toward Ursa Minor, the Word/seed/sun/head. The presence of the drought at the time most likely reinforced this powerful mandate from above to look to the "upper" body/Upper Egypt and the male head/seed/Word. Thus, the emphasis on the male in religion/politics was ushered in with the slow move toward monotheism (Akhenaten, and then Judaism/Christianity).

An extreme example of this new emphasis is seen in Mithraism, a religion of mostly male Roman army initiates, which borrowed the exact pattern of the lion/bull, with the male/upper/sun/head dominating the lower body/bull. However, just as happened in the Old Kingdom, the north celestial pole moved up the body of the bull too far, and Mithraism was doomed: its priests could not keep raising the knife/bull to accommodate the rising pole, which circled the lower feet/stalk of both Mithra and the bull.

## B. BRIEF SUMMARY OF OUTLINE SHOWN IN FOUR STAGES

### 1. *Sun/Moon (Upper Paleolithic)*

By studying the phases and changing shapes of the moon, a simple pattern of reversals was noticed: the darker crescent moon swells into a brighter circular moon, which then reverses and shrinks back into total darkness. The cycle then begins again. A death and a resurrection in a new form.

Mapped on to this cycle of crescent/full were many attributes: cold/hot, north/south, night/day, earth/sky, black bull/golden lion, female/male, body/head, understanding and wisdom/darkness and ignorance, etc. (this duality in, and from, "one" is seen iconographically in the later Neolithic, and it is also seen in the much later Chinese Taiji, or yin and yang). Complementing this cycle of the sun/moon was that of the two dippers in the northern sky. The smaller one, Ursa Minor, represented the eternal solar sun, and the larger one, Ursa Major, represented the mortal lunar moon. As they circled one another and appeared to transform into each other (showing different stages of the same object), they reflected the cycle and transformation of the phases of the moon/sun.

But more importantly, the circular sun — whose shape and light, and, thus, wisdom, *never changed* (though its heat did, as it appeared lower and farther away in winter and higher and closer in summer) — was mapped onto the phases of the moon. Accordingly, the sun symbolized the full or circular and bright moon — i.e., the swollen and full womb (and/or the cause/seed in it that swells).

Hence, it was viewed as the upper circular male head/sun/seed/Word of the androgynous Great Goddess that rose eternally unchanged from her mortal lower crescent womb that continually waxed and waned. And, considering the mortal nature of the earth and all life/bodies, the new figure/drawing that filled the caves and the seed and food that filled containers and homes were seen as an extension of her mortal and changing womb. This idea of the moon/womb as a vessel of the light evolved, leading to the widespread “container culture” of the Goddess in the Neolithic.

So the sun/moon cycle of the Upper Paleolithic eventually favored the eternal circular sun as the upper and vertical unchanging circular male head of the androgynous Great Goddess — her rising “light of understanding/wisdom” (with its spoken Word/drawn image output) — over the mortal crescent moon as the lower, dark, and horizontal changing body of the Great Goddess. (This horizontal aspect of the Goddess not only mirrors the horizon from which the sun, plants, and humans rise vertically, but also mirrors the horizontal aspect of the womb itself, along with the laterally swelling breasts and hips. But more important still, it mirrors the horizontal bovine — the animal avatar of the Goddess from the back of which the sun rises, as seen in the many later images, as well as the horizontal bark of Mesopotamia/Egypt that carries the sun.)

Consequently, the inclusion of the sun cycle in the phases of the moon, and its ultimate primacy over it (via the concept of intelligence, understanding, and wisdom all rising as light, which, in turn, illuminates the darkness), not only explains the thousands of later Neolithic images of the circular sun as the seed and the upper head of the androgynous Great Goddess that was born from, and rises up from, the crescent horizon of her lower womb/body, but also helps explain why the smaller twelve-month/twenty-four-unit solar zodiac (and the twenty-two-letter alphazodiac) is a function of, and contained within, the larger twenty-eight-day lunar zodiac.

## *2. Solar Lion/Lunar Bull (Upper Paleolithic)*

The sun/moon cycle led to the favoring of the solar lion/tiger, as male hunter, over the lunar bull/ox, as female prey. The head/fire as supreme hunter feeds on the body/matter. As humans were the vertical aspect of the Great Goddess, whose upper head rose vertically above her lower body/horizon, this led to the association of male humans as the vertical solar hunters of the horizontal lunar bovines. The spoken Word and the drawn/sculpted figurines (with their associated bull’s head/womb imagery, which

symbolized both the cave as the womb of the Goddess and the northern lower sky as the lower womb of the Goddess) were, likewise, singled out and sacredly selected as carrying within them the rising and resurrecting unchanging eternal sun/consciousness/wisdom and/or sacred Logos/instructions of the Great Goddess herself. That unchanging light or wisdom can then be transmitted to nourish new viewers/listeners even after the death of the original mortal body and head of the human that created it (thus, the contents/consciousness/wisdom within the head, like the sun, resurrects unchanged and eternally survives — even though the changing and mortal lunar body dies and disappears and was set only to resurrect in a new body/new form).

Examples of this are seen not only in the many Goddess figurines, but also can be seen dramatically in the "Venus Pendant" or "Sorcerer's Panel" in Chauvet Cave in France — whose northern rock pendant appears to be the umbilical cord in the cave/womb of the Goddess. The image itself and its sacred lessons from the Goddess thus nourish the mind of the viewer. The drawn crescent head of the lunar bull symbolizes, and rests over, the large drawn crescent womb of the Goddess, with its seed/sun within it (mirroring the bull's head-womb shape connection that is also seen in Chauvet Cave). From that lunar bovine womb/body rises the head of the solar lion, the solar head of the Goddess.

New evidence (as discussed) shows that this image on the northern section of the cave (the lower earthly womb of the Goddess) actually represents the northern lower circumpolar region of the sky (the "Great Womb" of the Goddess), with the pendant symbolizing not only the umbilical cord of the Goddess, but also the axis mundi (north celestial pole) that is symbolically attached to the head of the initiate and, thus, needs to be cut loose after receiving its message as nourishment (i.e., the initiate needs to symbolically sever himself from it to be reborn from the dark cave/womb). The rear end of the bull and the back part of its downward leg are Ursa Major. The large womb of the Goddess is the long triangular downward curve of Draco, which contains within it Ursa Minor as the sun/seed/Word itself. Ursa Minor is not only the square head of the bull that is aligned just over the center of the crescent womb, but also seems to be symbolized as the small fish-shaped object (a smaller version of the pendant/umbilical cord itself) entering the top of the womb (a subset of the larger cave/womb). The rising head of the solar lion is Cepheus — the solar and rising supreme hunter head (consciousness/wisdom) of the Goddess. Thus, like the phases of the moon, the dark lower lunar crescent/bull turns into the upper bright solar circle/lion — an image commonly found in the later

Neolithic, particularly in regard to the crescent bovine spike or head of wheat maturing from a dark to a golden light color. This dark bull's head's transforming into a golden lion's head, with its neck's being cut by the horn of the bull, as well as the seed/awn-shaped eye of the lion, could also represent the stages of wild wheat. Similarly, the overall image of the crescent womb/body of the Great Goddess illustrates the circular sun within the crescent horizon (Draco, Ursa Minor, and Ursa Major), with Ursa Minor as the golden lion transforming/circling into Ursa Major as the dark lunar bull.

The Upper Paleolithic conception of the northern lower constellation of Draco as the lower crescent/triangular-shaped lunar womb and body of the Goddess, with Ursa Minor as the rising sun and head of the Goddess that will be born from (and set into) the southern upper ecliptic, appears to be *the foundation for many of the later northern circumpolar images found in the Upper Paleolithic caves in Europe, the wall paintings and figurines found at Catalhoyuk, and the celestial diagrams found in Mesopotamia, Egypt, and China.* (It also helps to explain the deeper meaning of the later crescent eastern horizon/temple images/architecture in Egypt that the sun rises from, as well as the large western triangular-shaped pyramids that the sun inclines into.)

### *3. Solar Seed/Lunar Plant-Seed (Upper Paleolithic/Neolithic)*

This Upper Paleolithic pattern of the solar lion/lunar bull, combined with the early observation of seed cycles, in turn, provided a foundation for the domesticated wheat cycles and seed/Word/image selection of the Neolithic (with its container or "pottery" culture as a literal vertical/horizontal extension of the body/vessel of the androgynous Great Goddess). Consequently, this led to the Neolithic's added focus on the favoring of a smaller set of Emmer seed that will be chosen to be reseeded instead of eaten. As it was noticed that Emmer wheat has an average of two seeds per spikelet (whose shape with its twin awns resembles a bovine head/human womb) in its spike/head, the idea of twins emerged, one being mortal and the other immortal. This later led to the two seeds' being seen as the twin or double eyes of the Great Goddess, with the right eye, the immortal sun, being favored over the left, the mortal moon. The twin aspect, with one solar and eternal and one lunar and mortal, was also mapped onto the older Ursa Minor and Ursa Major transformation/circling pattern. Added to it was the idea that Ursa Minor symbolized the seed in the pole of the ecliptic in the winter womb of the Great Goddess, and that Ursa Major symbolized the later adult head/spike of the bovine/wheat at the north

celestial pole at the horizon/neck of the Great Goddess (the horizon or exit/entry point of the sun/seed from the lower body/womb). The fact that the pole of the ecliptic didn't move within the womb of the Goddess and that the north celestial pole always moved, no doubt influenced the notion that Ursa Minor was eternal in the womb/pole of the ecliptic, and that Ursa Major represented change and renewal as the north celestial pole.

This led to the later story of Adam and Eve, the tree of life, and the tree of knowledge, in the Garden of Eden. The Garden was the circumpolar sky, the womb (bliss/heaven) of the Great Goddess. The tree of life was eternal and unmoving and thus was the pole of the ecliptic in the womb itself (thus, it gave birth to life). The tree of knowledge, however, always changed (like knowledge itself), and it was thus the north celestial pole. To bite from the fruit of the tree of knowledge means to be kicked out of the womb and ignorance — and down you fall.

Thus, in each average spikelet, a small set of Emmer seed was selected as the eternal unchanging sun within the spike/head of the vertical plant (an extension of the vertical or human aspect of the Great Goddess) over another, larger set of Emmer seed that was seen as the mortal changing moon/body (an extension of the horizontal or bovine aspect of the Great Goddess) that will be ground up and eaten. Like the vertical rising sun and head of the Great Goddess herself, the select seed was singled out for eternal resowing and, so, eternal resurrection. As an extension of the head/sun aspect of the Upper Paleolithic Great Goddess, the spoken word and drawn symbols/figures (both functions of the head-cup/arm-spout, like Ursa Minor) were still singled out as eternally rising and resurrecting unchanged.

However, there was a new added focus on the seed as symbolizing the spoken word/sun, with the word/drawn symbol/image akin to sowing the seed, and the listening/viewing of the spoken word/symbol/image akin to the harvest. Thus, the "select" word/symbol/image represented the Logos or Word of authority, the Great Goddess herself. As such, it could rise and resurrect eternally unchanged in the heads of new viewers/listeners, even after the death of the original head/seed/Word. Understanding/light rises. Examples of this can be seen in not only the early Venus Pendant and in the hundreds of later Goddess figurines, with their horizon markings, but also in the images drawn at Catalhoyuk. (The world's first zodiac, painted in Shrine F.V.1, shows the stages of wheat as a function of the cycle of the sun, and there is an amazing image in Shrine A.VI.6 of the Great Goddess giving birth

to the sun/seed on the eastern horizon at the summer solstice, with an archer cutting the umbilical cord/wheat stalk).

#### *4. Solar Word/Lunar Page-Word (Historic)*

The Neolithic pattern of the cycle and selection of the sun/seed as the spoken Word and drawn image (which might have started as early as Chauvet Cave), in turn, provided a further foundation for the cycles of writing and Word (Logos) selection in Mesopotamia and Egypt (which then carried over to China). Instead of just symbolizing spoken words, symbols, and images, the sowing and harvest of the seed became the sowing or writing and the harvest or reading of the written word (the foundation of the much later Parable of the Sower). As with the evolution of seed selection, there became an even stronger focus on Word or name selection. That is, as the ruling elites received the Word from the gods (because they, themselves, were thought of as the sons or daughters of gods), they spoke/wrote with sacred authority. And as their spoken/written word/name was continually repeated, it was seen to eternally survive in the carvings and minds of their subjects, and thus, they, like the sun/seed (Horus), would also continue to eternally survive/resurrect.

However, those words/names that were not selected or erased (as with their subjects in the rest of their country, and even the names of previous rulers), were condemned to historical non-existence — i.e., like the mortal wheat, the names and bodies of those mortals were to suffer the same fate: to be cut up, cooked, and eaten as bread in a continuation of serving the elites and state. This non-existence as cooked bread was symbolized by the red-haired Seth, who had his testicles/seed removed and thus could not reproduce, and who was cut up by Horus, becoming the mortal wheat to make the red bread and red beer to feed and nourish Egypt. This appears to be why the pyramid texts state Seth's name as "Seth-causes-to-live."

The democratization of religion in the Middle and New Kingdoms effectively allowed all Egyptians a chance to be eternally resurrected like the chosen seed. Those who weren't able to, because their hearts were weighed against the feather of Maat and failed the test, were condemned to be cut up and condemned to the "hell" fires of non-existence — i.e., the oven for the baking of the Emmer seed into bread. However, this killing of the original wheat by an uncle and the subsequent revenge killing by the son appears to be rooted in not only the solar lion/lunar bull conflict, but in the cycle of Emmer

wheat, with its two seeds (twins) per spikelet (one mortal, one immortal) and its immortal solar head and mortal lunar body. This mortal/immortal twin aspect to the Emmer spikelet appears to be the basis of many later stories (e.g., Seth/Horus, Castor/Pollux, Fengo/Amleth, Claudius/Hamlet, Tarquin/Brutus, Afrasiyab/Kai Khusrau, Untamo/Kullervo, and Uranus/Cronos).

With the Indo-European migrations in the Neolithic, the same patterns appeared to be kept in the later Solar Word/Lunar Word-writing phase, but with a new emphasis on the male as the head/sun/seed/Word. In tandem with this, there was a shift from an emphasis on feminine images that showed the birth and growth of the plant/body/seed/head, such as winter and spring, to an emphasis on masculine images that showed death/harvest and plowing/procreation, such as fall and summer.

Furthermore, and more importantly, there was now an emphasis on the idea that it was the male solar Word that created and controlled all female lunar matter (the Word made Flesh, etc.), because the dominating Indo-Europeans were male-centric vertical nomads who controlled and guided their female and horizontal horses (akin to the solar lion's dominating and controlling the lunar bovine). Thus, there was a shift from the idea that the head of the Great Goddess was just her male aspect, to the idea of it's being strictly male (and her body being female). This, in turn, led to the elevation of a purely male god that, at first, co-existed equally with the Goddess, but which led to the worship of an exclusively male divinity, with an accompanying emphasis on the male sun/seed/Word aspect of the god (e.g., Akhenaten's worship of the male sun disc, Aten, and the later purely male divinity worship seen in the Judeo-Christian religions, etc.).

A possible cause of this shift from the female to the male is the precession of the summer solstice's leaving the female body of Leo (lion) and the vernal equinox's leaving the female body of Taurus (bovine) along the southern ecliptic. The pharaoh was seen as an incarnation of the lion/seed/sun and bull/wheat, so the idea that the solstice and equinox would leave his female body (i.e., leave Isis — the throne/body/wheat stalk that supports the male head/sun/seed) caused religious and political instability. This, along with the appearance of a drought, might be a major cause for the capital of Egypt's being moving from "lower" (womb/female) to "upper" (head/male) Egypt, particularly as the national religion shifted from the bull/Ptah (Taurus) in Lower Egypt to the ram/Amun (Aries) in Upper Egypt.

The numbering of the twenty-two nomes supports this idea, as they reflect the twenty-two

letters of the Phoenician alphazodiac, with Thebes and Amun residing in Nome 4 (Aries, the Ram), which, in turn, corresponds to the fourth letter, Daleth (Aries). But more importantly, at the same time the solstice and equinox left the female bodies of the constellations in the upper sky, the same problem was manifesting itself in the lower northern sky. That is, the north celestial pole was leaving the “lower” female body of the Great Bovine/Wheat (Draco/Ursa Major) and moving up toward “upper” Ursa Minor (the male sun/seed/Word and northern counterpart to the southern Aries. Thus there was a move from lower Egypt and Ptah, the bull king, to upper Egypt and Amun, the Ram king). This dual upper and lower sky shift of the sun/seed/Word out of the lower female body must have been taken very seriously by the pious sky-watching priests, and it must have been thought of as a decree from the heavens. Thus, the end of the Old Kingdom, with its emphasis on the lower lunar bull and the female, and the ushering in of the Middle Kingdom and its new precession-induced emphasis on the upper solar ram and the male seed/sun/Word. (This included the fact that the Roman Mithra’s knife, the north celestial pole, positioned in the neck of the bull, was able to rise only to a limited height. It also impacted the start and stop of oracle bone writing in China and its male-centered theo-political landscape).

## CONCLUSION

The evidence that I have previously presented, along with the new evidence offered in this paper, clearly demonstrates that not only is the Phoenician twenty-two-letter alphabet patterned on the zodiac, but that the zodiac itself, and thus the Phoenician alphabet, is patterned on the cycle of wheat, and seed/Word selection, which, in turn, is patterned on the old Solar Lion-Lunar Bull Conflict and the northern womb of the Great Goddess. Considering this new evidence, the two loops that I first showed to be a part of the Phoenician alphazodiac, which at first seemed a bit strange and confusing, not only turned out to reflect the northern and southern skies, but also were purposefully placed there as a guide to deciphering its intimate meaning and origin.

As I began this paper with Amleth’s dunes of meal, I would like to end with them. As the evidence of this paper has added to an accumulating mound of research on the origins of our alphazodiac, it is my hope that others will continue to add to it, revising and correcting as necessary. Thus, as there will be a continual growing mass to the meal, there will also be that continual shift to the shape and focus of its summit yet once again.



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